Sotheby's

NEW YORK

A VISION: THE COLLECTION OF MICHELLE SMITH

22 APRIL 2021 N10703

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LOT 67

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A VISION
THE COLLECTION OF MICHELLE SMITH

AUCTION IN NEW YORK
22 APRIL 2021
10AM AND 2PM

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OPPOSITE
LOTS 38, 42 AND 57

OPPOSITE
LOT 28

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MICHELLE SMITH'S PERFECT VISION

JAMES REGINATO

"She had a kind of curated life," recalls Adam Weinberg, director of the Whitney Museum of American Art, of the late Michelle Smith. "As a philanthropist, she had a diversity of commitments. She thought very carefully about her philanthropic choices, and the combination of them – how she could encourage cross collaborations among the organizations she was involved in."

That Smith was equally judicious as a collector was readily apparent to anyone who stepped inside her Georgetown penthouse, as Weinberg also notes: "The environment was sublime. Her home was an installation, in a way. She had a great sense of the tactile, the physical. Everything was beautifully arranged, including the people at her wonderful, intimate dinners. She loved to have ten or twelve people around her table. She thought very carefully about who would be there in terms of the conversation they would have. So, even her dinners were curated."

This April in New York, Sotheby's will highlight Smith's legacy with *A Vision: The Collection of Michelle Smith*, presented across two dedicated auctions. Spanning 20th and 21st century design, fine art, jewelry and handbags, the Michelle Smith Collection is a testament to a passionate collector and philanthropist whose commitment to excellence resounded in every area of her life.

Born in Maryland, Michelle was the daughter of artist Clarice Smith and Robert H. "Bob" Smith, a visionary real estate developer, collector and philanthropist. Founder of the Robert H. Smith Family Foundation, he also served as president of the National Gallery of Art (NGA), from 1993 to 2003.

After graduating from the University of Miami, Michelle spent time in Europe and New York before returning to the Washington, D.C. area, where she held key executive positions in the family real estate firm before she succeeded her father, in 2010, as president of the Smith Family Foundation.

"Michelle and her family were central to the growth of the National Gallery and a number of other flagship Washington institutions," says Earl A. "Rusty" Powell, NGA director from 1992 to 2019.

ABOVE
PHOTO BY MARY HILLIARD

OPPOSITE
LOTS 74-75 AND 77-79

“Bob carried on the Mellon tradition of stewardship at the Gallery, and Michelle continued with the tradition,” he adds. “Michelle had boundless enthusiasm. The Smith Foundation was probably the most creative foundation I worked with, because Bob and Michelle were interested in things that could be considered outside the center lane. They bought 19 condominiums to house visiting scholars, for example – not a normal path for philanthropic initiatives but the sort of thing that made a huge difference.”

“At the time of my grandfather’s passing, she took the helm of the Robert H. Smith Family Foundation,” says Michelle’s son Michael Smith Liss, CEO of Heronwood Capital, a boutique private wealth management and investment banking firm. “In this new role, she was not just a check writer. Her relationships with organizations that the foundation supported were very deep and she was passionately and intimately involved. She wanted to make the greatest impact from her involvement that she could, and she opened up her network to create collaborations and value in a myriad of ways. Her goal was to make these institutions and organizations the very best that they could be.”

She always knew straightaway what she wanted, and she had great intuition about how pieces would work together, and always with so much joy... She had a very special eye for curating the perfect collection in every sense. With everything in her life, she developed a perfectionism….the kind of perfectionism you don’t switch on and off. You could see it in every aspect of her life.

While her father assembled one of the world’s most important holdings of Renaissance bronze sculpture (which were exhibited at the NGA and later bequeathed to the institution), Michelle developed a love for contemporary design and fine art. She acquired quintessential works by Francois-Xavier and Claude Lalanne, Alberto and Diego Giacometti, Jean-Michel Frank, Antony Gormley, Edmund de Waal and Alexander Calder, among others.

When it came to wearable art, Smith also excelled. She assembled an encyclopedic collection of iconic handbags by Hermès as well as a stunning trove of jewels by Hemmerle – 19 pieces of which will be offered by Sotheby’s – representing the largest single-owner collection by the Munich jewelry house to appear at auction.

“She always knew straightaway what she wanted, and she had great intuition about how pieces would work together, and always with so much joy,” says Christian Hemmerle. “She had a very special eye for curating the perfect collection in every sense. With everything in her life, she developed a perfectionism….the kind of perfectionism you don’t switch on and off. You could see it in every aspect of her life.”

OPPOSITE
LOTS 80 AND 81

She was incredibly disciplined, while at the same time, incredibly adventurous and always pushing the envelope, not to be seen, but to learn and to make a difference... She brought all these attributes – curiosity, discernment, taste, discipline – not only to her collecting, but to her giving.

"She was the dream client and collector," recalls New York-based interior designer David Kleinberg, with whom Smith worked to create her spectacular duplex penthouse apartment atop the Ritz-Carlton Georgetown. Originally raw space, it required years of construction to install limestone floors and moldings, rosewood doors, and a dramatic curved limestone staircase with a sterling silver balustrade, among other features. "A great collector, like a great gardener, is a person with patience, and she had that," says Kleinberg. "Her taste was very considered in all things. But while she had very definite ideas, she was also open-minded and listened to people's opinions."

Along with her position as President of the Robert H. Smith Family Foundation, Michelle served on boards or committees at a formidable array of nonprofits. The list includes, in addition to the NGA and the Whitney, the Foundation for Art and Preservation in Embassies (FAPE), the Kennedy Center, the Smithsonian Institution, the University of Maryland, the New York Historical Society, the Thomas Jefferson Foundation (which owns and operates Monticello), and the Aspen Institute.

"Michelle was a beloved member of the FAPE family, whose vibrant, infectious and positive personality played an integral role in the growth and success of our organization," says Jo Carole Lauder, FAPE's Chairman. "Her passion for art and architecture was evident and pivotal when working on our various projects at the U.S. embassies around the world. Michelle set a high standard of excellence and brought joy to everyone she touched."

"Michelle Smith was an exceptional woman in every way," recalls Walter Isaacson, the best-selling author and former president of the Aspen Institute, in a joint statement with Eric L. Motley, the organization's executive vice president. "She was intellectually curious; when she became interested in an idea, she would totally lose herself. She would read everything on the subject matter, she would do her own research, she would seek out other scholars to speak to, and she did it not for show, but quietly and authentically.

"She was incredibly disciplined, while at the same time, incredibly adventurous and always pushing the envelope, not to be seen, but to learn and to make a difference," they continue. "She brought all these attributes – curiosity, discernment, taste, discipline – not only to her collecting, but to her giving."

JAMES REGINATO IS WRITER-AT-LARGE FOR *VANITY FAIR* AND AUTHOR OF *GREAT HOUSES, MODERN ARISTOCRATS* (RIZZOLI)

OPPOSITE
LOTS 48-50

SESSION I

10 AM | LOTS 1-144

Entry Hall

LOTS 1–6

1 ALBERTO GIACOMETTI

CEILING LIGHT

circa 1936
painted plaster, rope
23½ in. (59.7 cm) drop
12 in. (30.5 cm) diameter of shade

PROVENANCE

Galerie Vallois, Paris

Acquired from the above, 2008

LITERATURE

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 165-166 and 249 (for related models)

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, pp. 46, 148, 168-169 and 386 (for related models)

Laure Verchère, *Jean-Michel Frank*, New York, 2018, p. 181 (for a related model)

$ 150,000-200,000

2 DIEGO GIACOMETTI

PAIR OF "FONDATION MAEGHT" SIDE CHAIRS

circa 1965
patinated bronze, suede upholstery
36½ x 17 x 18½ in. (92.7 x 43.2 x 47 cm) each

$ 250,000-350,000

PROVENANCE

Acquired directly from the artist by Mrs. Katarina Elizabeth Kornfeld-Christeler, Switzerland

Thence by descent to Mrs. Felicitas Kornfeld

Galerie L'Arc en Seine, Paris

Acquired from the above, 2016

LITERATURE

Michel Butor and Jean Vincent, *Diego Giacometti*, Paris, 1985, pp. 59 and 154-155

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 70-71

Françoise Francisci, *Diego Giacometti, Catalogue de l'œuvre*, vol. I, Paris, 1986, pl. 71

3 OLGA DE AMARAL

BOSQUE III & IV

1998
linen, acrylic
each panel: signed *Olga de Amaral*, titled and dated *1998*
each panel: 72 x 38 in. (182.88 x 96.5 cm)
overall: 72 x 78 in. (182.88 x 198.12 cm)

PROVENANCE

Galerie Jean-Jacques Dutko, Paris

Acquired from the above

EXHIBITED

Olga de Amaral, Bosques Estelas Umbras, Hillside Forum, Tokyo, 1999

Mes de Colombia, Bellas Artes Museum, Buenos Aires, 2001

Lyrical ties, Perimeter Gallery, New York, 2001

Resonancias, Belem Cultural Center, Colombian Embassy in Portugal, Lisbon, 2005

Srata, Centro Cultural Casa de Vacas, Madrid, 2007

Huellas, Corp Banca, Caracas, 2009

Olga de Amaral, Galerie Jean-Jacques Dutko, Paris, 2010

$ 120,000-180,000

LITERATURE

Olga de Amaral: Bosques Estelas Umbras, exh. cat., Hillside Forum, Tokyo, Japan, 1999, p. 23 (for the present lot illustrated)

Olga de Amaral and Edward Lucie-Smith, *Olga de Amaral: El manto de la memoria*, Bogotá, 2000, p. 95 (for the present lot illustrated)

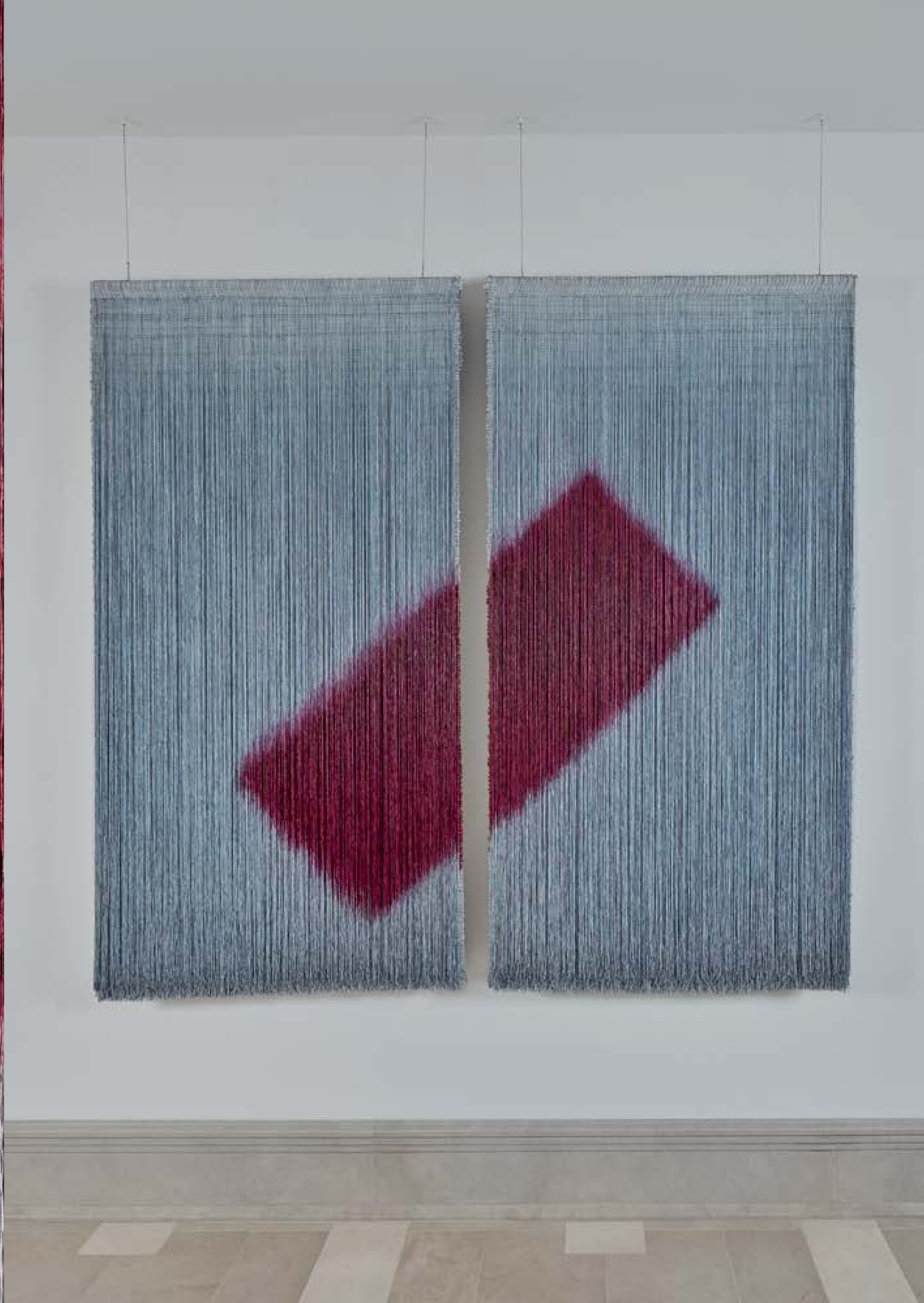
Threaded Words: Works by Olga de Amaral, exh. cat., Colombian Embassy in Washington D.C., 2004, pp. 14-15 (for the present lot illustrated)

Resonancias, exh. cat., Belem Cultural Center, Colombian Embassy in Portugal, Lisbon, 2005, p. 24 (for the present lot illustrated)

Huellas, exh. cat., Centro Cultural Corp Banca, Caracas, Venezuela, 2009, p. 14 (for the present lot illustrated)

Olga de Amaral: Entre Pueblos & Oeuvres Récentes, Galerie Jean-Jacques Dutko, Paris, 2010, p. 28 (for the present lot illustrated)

Sotheby's would like to thank Diego Amaral and Valentina Amaral for their assistance with the cataloguing of this lot.



4 GEORGES DE FEURE

CHAISE LONGUE

circa 1900
walnut, fabric upholstery
33¼ x 63 x 28 in. (84.4 x 160 x 71 cm)

$ 3,000-5,000

5 EUGÈNE GAILLARD

PAIR OF SIDE CHAIRS

circa 1900
carved wood, original tooled leather, brass tacks
36⅞ x 17¾ x 20¾ in. (93.4 x 45 x 52.7 cm) each

PROVENANCE

Barry Friedman, Ltd., New York

Acquired from the above

$ 8,000-12,000

6 FRANÇOIS-XAVIER LALANNE

MOUTON DE LAINE

designed circa 1965, executed 1987
patinated bronze, wool
monogrammed *FXL*, impressed *LALANNE* and dated *87*
35⅝ x 38¾ x 18½ in. (90.4 x 98.4 x 47 cm)

PROVENANCE

Artcurial, Paris, April 21, 2009, lot 382

Galerie Downtown, Paris

Acquired from the above

LITERATURE

John Russell, *Les Lalanne,* Paris, 1975, p. 10

Daniel Marchesseau, *Les Lalanne,* Paris, 1998, pp. 36 and 58-59

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, p. 90

Daniel Abadie, *Lalanne(s),* Paris, 2008, pp. 192-193 and 299

Les Lalanne, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 40-41

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work,* exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 30, 50 and 137

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams,* New York, 2018, pp. 10-11, 90, 98, 101, 103-107, 149, 196 and 239

$ 500,000-700,000

Library

LOTS 7–33

THIS PAGE
LOT XXX

7 LUCIE RIE
VASE

circa 1980
porcelain with white and manganese glaze, a bronzed rim and *sgraffito* design
with the artist's cypher
4¼ in. (10.8 cm) high
3¾ in. (9.5 cm) diameter

PROVENANCE

Galerie L'Arc en Seine, Paris

Acquired from the above, 2018

$ 6,000-8,000

8 LUCIE RIE
BOWL

circa 1979-1980
porcelain incised with *sgraffito* design
with the artist's cypher
2¾ in. (7 cm) high
6⅛ in. (15.6 cm) diameter

PROVENANCE

Graham Gallery, New York

Christie's New York, December 6, 2014, lot 259

Galerie L'Arc en Seine, Paris

Acquired from the above, 2014

LITERATURE

Philippe Garner, *The Contemporary Decorative Arts from 1940 to the Present Day*, London, 1987, p. 102 (for a related example)

$ 25,000-35,000

9 LUCIE RIE
BOWL

circa 1980
porcelain with manganese glaze, turquoise ring and a terracotta foot
with the artist's cypher
2⅝ in. (6.7 cm) high
6½ in. (16.5 cm) diameter

PROVENANCE

Betty Lee and Aaron Stern, New York

Phillips New York, *The Betty Lee and Aaron Stern Collection,* December 17, 2013, lot 78

Galerie L'Arc en Seine, Paris

Acquired from the above, 2014

$ 30,000-50,000

10 LUCIE RIE
VASE

circa 1965
porcelain with a manganese glaze and circular *sgraffito* patterns
with the artist's cypher
5¾ in. (14.6 cm) high
5½ in. (14 cm) diameter

PROVENANCE

Galerie L'Arc en Seine, Paris

Acquired from the above, 2017

$ 7,000-10,000

11 LUCIE RIE
BOWL

circa 1961
porcelain with blue glaze incised with *sgraffito* design
with the artist's cypher
4⅛ in. (10.5 cm) high
7¼ in. (18.4 cm) diameter

PROVENANCE

Galerie L'Arc en Seine, Paris

Acquired from the above, 2017

LITERATURE

Tony Birks, *Art of the Modern Potter*, New York, 1977, p. 126, fig. 124 (for a related example)

$ 30,000-50,000

10

11

12 **LUCIE RIE**

BOWL

circa 1962
porcelain with *sgraffito* design
with the artist's cypher
4½ in. (11.4 cm) high
9⅞ in. (25 cm) diameter

PROVENANCE

Cyril Frankel, London

Phillips London, April 25, 2013, lot 267

Galerie L'Arc en Seine, Paris

Acquired from the above, 2013

$ 15,000-20,000

13 **LUCIE RIE**

BOWL

circa 1981
glazed stoneware with *sgraffito* design
with the artist's cypher
3⅞ in. (9.6 cm) high
10 in. (25.4 cm) diameter

PROVENANCE

Galerie Besson, London

Private Collection

Offer Waterman, London

Acquired from the above

$ 18,000-24,000

14 **LUCIE RIE**

BOWL

circa 1970
porcelain with pale green, grey and pink glaze and with a manganese rim
with the artist's cypher
4⅛ in. (10.6 cm) high
9¼ in. (23.4 cm) diameter

PROVENANCE

Private Collection, acquired directly from the artist

Wooley & Wallis, *British Art Pottery,* December 3, 2014, lot 396

Galerie L'Arc en Seine, Paris

Acquired from the above, 2014

$ 15,000-20,000

15 **LUCIE RIE**

BOWL

circa 1950
porcelain with white glaze and *sgraffito* design
with the artist's cypher
3⅝ in. (9.1 cm) high
6⅝ in. (16.7 cm) maximum diameter

PROVENANCE

Acquired directly from the artist by her cousin by marriage, 1950s

Thence by descent

Christie's New York, June 12, 2014, lot 257

Galerie L'Arc en Seine, Paris

Acquired from the above, 2014

LITERATURE

Annabel Freyberg, *Living with Ceramics*, New York, 1999, p. 178 (for a related example)

$ 15,000-20,000

16 **LUCIE RIE**

BOWL

circa 1978
porcelain with white glaze and a manganese rim
with the artist's cypher
4⅝ in. (11.7 cm) high
8¼ in. (21 cm) diameter

PROVENANCE

Phillips, New York, December 17, 2014, lot 218

Acquired from the above

LITERATURE

Tony Birks, *Art of the Modern Potter,* New York, 1977, p. 126, fig. 125 (for related examples)

Oliver Watson, *British Studio Pottery: The Victoria and Albert Museum Collection,* Oxford, 1990, p. 238 (for a related example)

$ 15,000-20,000

Michelle Smith and I joined forces when she purchased the apartment at the Ritz Carlton in Georgetown. We had the opportunity to design from raw space and to place every object, together with the greater luxury of allowing ourselves the time needed to find furniture, objects and art to serve the purpose of building a home. The Lucie Rie pieces were some of the later additions to the collection and were a logical progression from the interest we had in earlier ceramics, represented in the work of Jean Besnard. Rie's subtle color palette and her gentle use of gold to accentuate each piece resonated with Michelle, who was captivated by the importance of both form and glaze technique.

DAVID KLEINBERG

LOT 17
OVERHEAD DETAIL

17 LUCIE RIE

BOWL

circa 1955
porcelain with manganese and white glaze, inlaid grid designs and concentric rings of *sgraffito*
with the artist's cypher
$4\frac{5}{8}$ in. (11.7 cm) high
$8\frac{1}{8}$ in. (20.6 cm) diameter

PROVENANCE

Bonhams London, June 16, 2010, lot 437

Galerie L'Arc en Seine, Paris

Acquired from the above, circa 2011

$ 40,000-60,000

18 LUCIE RIE

VASE

circa 1968
porcelain with manganese and white glaze and with unglazed horizontal bands
with the artist's cypher
$6\frac{7}{8}$ in. (17.4 cm) high
7 in. (17.8 cm) diameter

PROVENANCE

Phillips New York, June 9, 2010, lot 94

Galerie L'Arc en Seine, Paris

Acquired from the above, 2011

$ 25,000-30,000

17

18

19 **PHILIP AND KELVIN LAVERNE**

"ETERNAL FOREST" CENTER TABLE

circa 1960
acid-etched and enameled brass, pewter, ebonized wood
signed *Philip & Kelvin Laverne*
28⅞ in. (73.3 cm) high
38¼ in. (97.2 cm) diameter

PROVENANCE

Cristina Grajales, Inc., New York

Acquired from the above, circa 2009

$ 18,000-24,000

20 ALEXANDRE NOLL

"CROIX" SCULPTURE

circa 1960
ebony
incised *ANoll*
7⅝ x 3 x 2¼ in. (19.3 x 7.6 x 5.7 cm)

PROVENANCE

Benjamin Proust Fine Art, London

Galerie L'Arc en Seine, Paris

Acquired from the above, 2016

EXHIBITED

Alexandre Noll, Orangerie, Schloß Charlottenburg, Berlin, June-August 2000

LITERATURE

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 90 (for the present lot illustrated)

$ 15,000-20,000

21 ALEXANDRE NOLL

SCULPTURE

circa 1960
ebony
incised *ANoll*
8¼ x 3⅞ x 1½ in. (21 x 9.6 x 3.8 cm)

PROVENANCE

Benjamin Proust Fine Art, London

Galerie L'Arc en Seine, Paris

Acquired from the above, 2016

$ 15,000-20,000

22 ALEXANDRE NOLL

SCULPTURE

circa 1960
ebony
incised *ANoll*
8¼ x 3¾ x 2 in. (21 x 9.5 x 5 cm)

PROVENANCE

Nigo Collection, Japan

Benjamin Proust Fine Art, London

Galerie L'Arc en Seine, Paris

Acquired from the above, 2016

$ 18,000-24,000

23

24

25

23 ALEXANDRE NOLL

BOWL

circa 1960
mahogany
incised *ANoll*
4¾ in. (12 cm) high
7 in. (17.7 cm) diameter

PROVENANCE

Galerie Danbon-Pokorny, Paris

Acquired from the above

LITERATURE

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 58 (for the present example illustrated)

$ 7,000-10,000

24 ALEXANDRE NOLL

NECKLACE

circa 1960
ebony, leather
13½ in. (34.2 cm) long
2½ in. (6.3 cm) height of the pendant

PROVENANCE

Antiquités, Paris

Acquired from the above

$ 1,000-1,500

25 CATHERINE NOLL

PENDANT

circa 1975
ebony, leather
15 in. (38.1 cm) long
7½ in. (19 cm) height of the pendant

PROVENANCE

Mahnaz Collection, New York

Shiprock, Santa Fe, New Mexico

Acquired from the above, 2016

$ 600-800

26 LYNN CHADWICK

WALKING COUPLE II

conceived in 1987
number 8 from an edition of 9
bronze
stamped with the artist's monogram and with the foundry mark *PE* and numbered *C60 8/9*
17¾ x 13½ x 12¼ in. (45.1 x 34.3 x 31.1 cm)

PROVENANCE

Private Collection, acquired directly from the artist, 1989

Osborne Samuel, London

Acquired from the above, 2008

LITERATURE

Chadwick, exh. cat., Galeria Freites, Caracas, 1988, n.p. (for an illustration of another cast)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, p. 331, no. C60 (for an illustration of another cast)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-1996,* Oxford, 1997, p. 366, no. C60 (for an illustration of another cast)

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2005,* Aldershot, 2006, p. 374, no. C60 (for an illustration of another cast)

Dennis Farr and Eva Chadwick, L*ynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2005,* Farnham, 2014, p. 372, no. C60 (for an illustration of another cast)

Sarah and Daniel Chadwick have kindly confirmed that this cast is recorded in the artist's archives.

$ 60,000-80,000

27 DIEGO GIACOMETTI

"BERCEAU" LOW TABLE, PREMIÈRE VERSION

circa 1979
patinated bronze, glass
impressed *Diego*
15⅛ x 54⅜ x 18⅜ in. (36.6 x 138.1 x 46.5 cm)

PROVENANCE

Pierre Matisse Gallery, New York

Private Collection, 1970

DeLorenzo Gallery, New York, 2003

Acquired from the above, 2006

LITERATURE

Diego Giacometti, exh. cat., The Greenberg Gallery, St. Louis, and Marisa del Re Gallery, New York, 1985, p. 35

Michel Butor and Jean Vincent, *Diego Giacometti,* Paris, 1985, p. 143

Françoise Francisci, *Diego Giacometti, Catalogue de l'œuvre,* vol. I, Paris, 1986, pls. 68-69 (for related models)

Daniel Marchesseau, *Diego Giacometti,* New York, 1987, pp. 66-67 (for a related model)

$ 120,000-180,000

28 CLAUDE LALANNE

"CROCODILE" ARMCHAIR

1993
number 4B from an edition of 8
gilt bronze, copper, leather upholstery
monogrammed *CL*, dated *1993* and numbered *4B/8*
34⅝ x 31½ x 25 in. (87.8 x 80 x 63.5 cm)

PROVENANCE

Acquired directly from the artist by Gerald Peter, New York

Private Collection, Pennsylvania, 2000

Gerald Peters Gallery, New York, 2001

Acquired from the above, 2002

LITERATURE

John Russell, *Les Lalanne,* Paris, 1975, pp. 70-71 (for a related model)

Les Lalannes: Claude and François-Xavier Lalanne, exh. cat., Marisa del Re Gallery, New York, 1988, n.p. (for a related model)

Bernard Frank, *Les Lalanne,* exh. cat., JGM Galerie, Paris, 1994, pp. 22-23 (for related models)

Daniel Marchesseau, *Les Lalanne,* Paris, 1998, pp. 56 and 77 (for related models)

Claude & François-Xavier Lalanne: Fragments, exh. cat., Galerie Enrico Navarra and JGM Galerie, Paris, 2000, pp. 39 and 127 (for details of the model)

François-Xavier & Claude Lalanne: Dreams for the Light of Day, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 66 (for a related model)

Reed Krakoff, Ben Brown and Paul Kasmin, *Claude & François-Xavier Lalanne,* exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, p. 99 (for a related model)

Daniel Abadie, *Lalanne(s),* Paris, 2008, pp. 170-171 (for a related model)

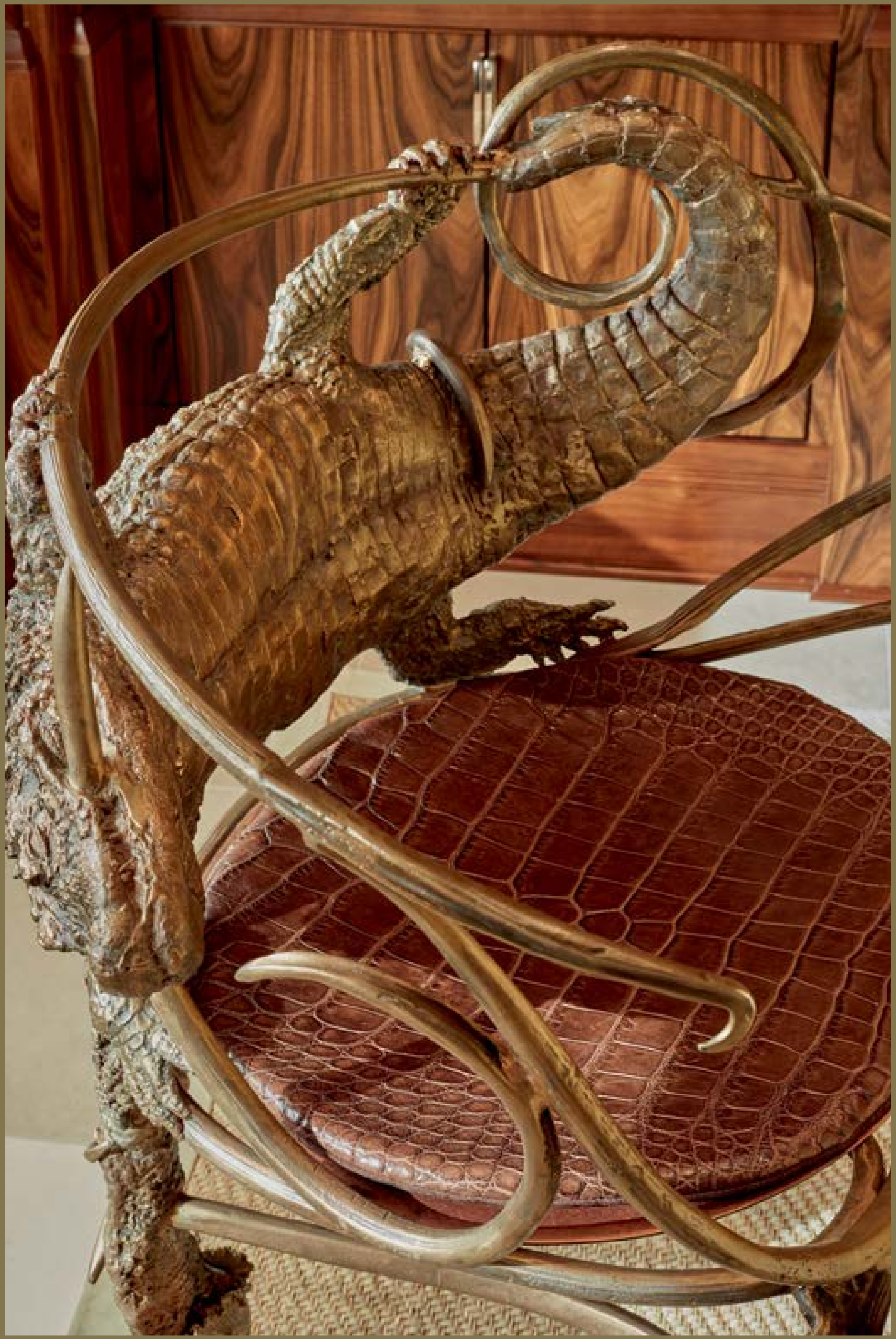
Les Lalanne, Paris, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 88, 90 and 92-93 (for related models)

Paul Kasmin, *Claude & François-Xavier Lalanne,* New York, 2012, n.p. (for a related stool)

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work, 1964-2015,* exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 72-73 and 103 (for a related settee), 184, 188, 191, 193, 195 and 198-199 (for related models)

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams,* New York, 2018, pp. 250-251 and 258 (for related models)

$ 600,000-900,000



TIFFANY

29 PIERRE CHAREAU

PAIR OF "CURULE EN M" STOOLS, MODEL NO. SN1

circa 1924
mahogany, velvet upholstery
one stool numbered *2*
14¾ x 18⅜ x 11¾ in. (37.4 x 46.7 x 29.8 cm) each

PROVENANCE

Friedman & Vallois, New York

Acquired from the above

$ 25,000-35,000

LITERATURE

M. Gauthier, "Art décoratif. Pierre Chareau," *L'Art et les Artistes,* no. 46, 1924, p. 282

G. Rémon, "Les Créations de Pierre Chareau," *Mobilier et Décoration*, April 1927, pp. 97 and 99

Pierre Migennes, "Sur Deux Ensembles de P. Chareau," *Art et Décoration,* May 1932, pp. 136 and 139-140

René Herbst, *Un Inventeur, l'architecte Pierre Chareau,* Union des Artistes Modernes, Paris, 1954, pp. 33, 74 and 78-79

Charles Rahn Fry, *Art Deco Interiors,* New York, 1977, p. 38

Alastair Duncan, *Art Deco Furniture: The French Designers,* New York, 1984, pl. 2

Marc Vellay and Kenneth Frampton, *Pierre Chareau*, Paris, 1984, pp. 84, 209 and 324 (for period photographs of the model)

30 EUGÈNE PRINTZ

TABLE-BIBLIOTHÈQUE

circa 1928
walnut, brass
23¾ x 27½ x 27½ in. (60.3 x 69.8 x 69.8 cm)
closed

PROVENANCE

Rainbow Fine Art, New York

Acquired from the above, circa 2009

LITERATURE

Galerie Eugène Printz, ed., *Meubles, objets d'art,* Paris, 1934, p. 12

Alastair Duncan, *Art Deco Furniture: The French Designers,* New York, 1984, p. 145

Guy Bujon and Jean-Jacques Dutko, *Eugène Printz,* Paris, 1986, pp. 116-117, 132-133 and 249

Klaus-Jurgen Sembach, *Furniture Design: Twentieth Century*, Cologne, 1990, p. 137

Pierre Kjellberg, *Le Mobilier du XXème Siècle,* Paris, 2000, p. 506

Alastair Duncan, *Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s,* New York, 2009, p. 69

$ 50,000-70,000

31 ALEXANDRE NOLL
HANDLED BOWL

circa 1950
ebony
incised *ANoll*
3¾ x 9 x 5 in. (9.5 x 22.8 x 12.7 cm)

PROVENANCE

Galerie Jacques Lacoste, Paris

Acquired from the above

$ 6,000-8,000

32 ALEXANDRE NOLL
VIDE POCHE

circa 1950
ebony
incised *ANoll*
1¾ x 5⅞ x 4¼ in. (4.4 x 14.7 x 10.7 cm)

PROVENANCE

Galerie Chastel Maréchal, Paris

Acquired from the above

$ 5,000-7,000

33 ALEXANDRE NOLL
COVERED BOX

circa 1950
ebony
incised *A Noll*
3 x 7½ x 5⅛ in. (7.6 x 19 x 13.2 cm)

PROVENANCE

Galerie Jacques Lacoste, Paris

Acquired from the above

$ 6,000-8,000

Powder Room

LOTS 34–37

34 CLAUDE LALANNE

UNIQUE CHOUPATTE

2006
number 1 from an edition of 1
patinated and galvanized copper
monogrammed *CL*, impressed *LALANNE*, dated *2006* and numbered *1/1*
13¼ x 12⅜ x 11½ in. (33.6 x 31.4 x 29.2 cm)

PROVENANCE

Acquired directly from the artist

Paul Kasmin Gallery, New York

Acquired from the above

LITERATURE

John Russell, *Les Lalanne,* Paris, 1975, p. 9 (for a related example)

Les Lalanne, exh. cat., Christian Fayt Art Gallery, Paris, 1984, pl. 4 (for a related example)

Daniel Marchesseau, *Les Lalanne,* Paris, 1998, p. 74 (for a related example)

François-Xavier & Claude Lalanne: Dreams for the Light of Day, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 40 (for a related example)

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, pp. 74-75 (for a related example)

Daniel Abadie, *Lalanne(s),* Paris, 2008, pp. 75-76 (for related examples)

Les Lalanne, exh. cat., Musée des Arts Décoratifs, Paris, 2010, p. 119 (for a related example)

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work,* exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 174-175 (for a related example)

Adrian Dannatt, *François-Xavier & Claude Lalanne: In the Domain of Dreams,* New York, 2018, p. 61 (for a related example)

$ 500,000-700,000

Michelle and I enjoyed going to galleries and fairs together. We went to the opening of a Lalanne exhibition at Kasmin Gallery in New York and, like hawks on the hunt, we circled and landed at once on this beautiful Choupatte. The whimsy and surrealist nature of this perfectly crafted piece was irresistible.

DAVID KLEINBERG

35 EUGÈNE PRINTZ

PAIR OF SCONCES

circa 1927
gilt bronze, frosted glass
14¼ x 8⅜ x 4½ in. (36.1 x 21.3 x 11.4 cm) each

PROVENANCE

Private Collection, Paris

Acquired from the above, 2006

LITERATURE

Guy Bujon and Jean-Jacques Dutko, *Eugène Printz*, Paris, 1986, pp. 194 and 196

$ 20,000-30,000

36

37

36 FÉLIX VALLOTTON

LE BAIN (VALLOTTON & GOERG 149)

1894
number 78 from an edition of 100
framed
published by Journal des artistes, Paris, for L'Estampe Originale
woodcut on cream wove paper
signed in blue crayon and numbered *78*
image: 7⅛ x 8⅞ in. (18.2 x 22.5 cm)
sheet: 8½ x 10 in. (21.7 x 25.5 cm)

PROVENANCE

Thos. Agnew and Sons, New York

Clarice R. Smith, 1988

Gift from the above, 1993

$ 20,000-30,000

37 SUZANNE RAMIE

COUPE

circa 1950
glazed earthenware
impressed *MADOURA/PLEIN/FEU*
3½ x 10⅛ x 4¼ in. (8.8 x 25.9 x 10.7 cm)

PROVENANCE

Galerie Patrick Fourtin, Paris

Acquired from the above

$ 800-1,200

Living Room

LOTS 38–57

38 PAUL DUPRÉ-LAFON

PAIR OF SIDE TABLES

circa 1935
patinated wrought-iron, parchment, rosewood
21 x 20⅞ x 20⅞ in. (53.3 x 53 x 53 cm) each

PROVENANCE

Galerie L'Arc en Seine, Paris

Acquired from the above, 2006

LITERATURE

Bruno Foucart and Jean-Louis Gaillemin, *Les Décorateurs des Années 40*, Paris, 1998, p. 120

This lot is offered together with a certificate of authenticity from Laure Tinel Dupré-Lafon.

⊙ **$ 70,000-100,000**

39 JEAN-MICHEL FRANK

CABINET

circa 1930
with a period key
executed by Chanaux & Co., Paris
parchment, sycamore
impressed *JM FRANK* thrice, *CHANAUX & Co* twice
and numbered *9747* twice
55½ x 47 x 15¾ in. (141 x 119.4 x 40 cm)

PROVENANCE

Private Collection, Paris

Galerie L'Arc en Seine, Paris

Acquired from the above, 2012

LITERATURE

Léopold Diego Sanchez, *Jean-Michel Frank,* Paris, 1980, p. 167 (for a related model)

Jean Perfettini, *Le Galuchat,* Paris, 1988, p. 27 (for a related model in shagreen)

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 271 (for a related model in parchment), 279 (for a related model in shagreen), 281 and 305 (for related models in parchment)

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: Un Décorateur dans le Paris des Années 30,* Paris, 2009, p. 97 (for a related model in shagreen)

This lot is offered together with a certificate of authenticity from the Comité Jean-Michel Frank.

$ 400,000-600,000

Michelle was a true collector, willing to wait with empty spaces until the perfect piece was found. Since she had decided that the walls would be left unadorned by paintings, I knew we needed a piece of furniture with great height and scale for the living room. It took many years for the present parchment cabinet to appear at a fair in New York, where it was displayed by our dear friend Christian Boutonnet from L'Arc en Seine. The pure expression of Jean-Michel Frank's style and flair is evident in this piece, and only in a room as meaningful as Michelle's living room could it possibly stand out with such subtlety and grace.

DAVID KLEINBERG

40 JEAN DUNAND

VASE

circa 1925
patinated metal
impressed *JEAN DUNAND*
11½ in. (29.2 cm) high
13¾ in. (34.9 cm) diameter

PROVENANCE

Galerie Vallois, Paris

Acquired from the above

$ 40,000-60,000

41 CLAUDIUS LINOSSIER

VASE

1945
patinated metal
impressed *CL-LINOSSIER* and dated *21 Mai 1945*
4¼ in. (10.8 cm) high
6 in. (15.2 cm) diameter

PROVENANCE

Friedman & Vallois, New York

Acquired from the above

$ 2,000-3,000

42 ALEXANDER CALDER

RED PENNANT

1966
sheet metal, brass, wire, paint
incised with the artist's monogram on the base
14½ x 11½ x 5 in. (36.8 x 29.2 x 12.7 cm)

PROVENANCE

Perls Galleries, New York

Private Collection, Napa Valley, California, circa 1970

Thence by descent, Private Collection

Bonhams, New York, November 10, 2009, lot 8035

Galerie Vedovi, Brussells

Acquired from the above, 2010

Executed in 1966, this work is registered in the archives of the Calder Foundation, New York, under application number *A07848*.

$ 180,000-250,000

The Calder Stabile was the reward for our first trip to Maastricht together. The most extraordinary fair in the world, Maastricht serves up treasures from every era. Michelle and I spent two days visiting every stand at the fair, comparing notes on some of the objects and jewelry that we couldn't leave without. The Calder was a standout piece for the both of us, simultaneously embodying balance, proportion, and tension displayed in perfect harmony. Michelle was not interested in simply filling spaces, she was interested in a visual dialogue, to which this small masterpiece certainly contributed.

DAVID KLEINBERG

43 TIFFANY STUDIOS

"TURTLE-BACK" JARDINIÈRE

circa 1905
with the original copper liner
favrile glass, patinated bronze
twice impressed *TIFFANY STUDIOS/NEW YORK/836*
3¼ in. (8.3 cm) high
9⅝ in. (24.4 cm) diameter

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware,* Woodbridge, Suffolk, 2019, p. 441, no. 1794

$ 8,000-12,000

44 ÉMILE DECŒUR

VASE

circa 1910
glazed stoneware
signed *DeCœur*
14⅛ in. (35.9 cm) high

PROVENANCE

Galerie Vallois, Paris

Acquired from the above

$ 3,000-5,000

43

44

45 ANTONY GORMLEY

STAND III

2008
cast iron
76 x 18⅛ x 14⅝ in. (193 x 46 x 37 cm)

PROVENANCE

Galerie Thaddeus Ropac, Salzburg

Acquired from the above, 2009

Π **$ 350,000-450,000**

"It's very important to me that the work starts from reality, so all of them actually start with a real event: the moulding of my body… Every work comes from a lived moment taken out of time. Being moulded takes maybe an hour and a half and results in a plaster positive which is scanned. From there we end up with a three-dimensional image, made up of perhaps 30 to 40 thousand coordinates which map the surface, and which we can then rotate. How does one translate this registration of the body in a form that is relevant to now? I am not interested in making a perfect copy. I am interested in how we might apply the language of architecture that is normally applied to enclosing the body to describe its inner state. These hard, sharp, interlocking, rectangular masses are then used to explore a registered moment in a living body. Most of the positions express uncertainty and are definitely not hieratic or symmetrical."

ANTHONY GORMLEY

46 DIEGO GIACOMETTI

BENCH

circa 1974
patinated bronze, suede upholstery
19¼ x 43¼ x 18¾ in. (48.8 x 109.8 x 47.6 cm)

PROVENANCE

Diego Giacometti, Paris

Thence by descent to the family of the artist

Artcurial, Paris, May 27, 2014, lot 164

Galerie L'Arc en Seine, Paris

Acquired from the above, 2014

LITERATURE

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 50

$ 400,000-600,000

47 ALEXANDER CALDER

LES AILES BRISÉES (MAQUETTE)

1967
sheet metal, rivets, paint
18¾ x 18½ x 14 in. (47.5 x 47 x 35.6 cm)

PROVENANCE

Private Collection, Perpignan, France, gift of the artist, 1968

Thence by descent, Private Collection, France, 1995

Gautier-Goxe-Belaïsch, Enghien, December 16, 2007, lot 49

Private Collection, Geneva

Galerie Vedovi, Brussells

Acquired from the above, 2012

Executed in 1967, this work is registered in the archives of the Calder Foundation, New York, under application number A23777.

$ 120,000-180,000

48 LOUIS MAJORELLE

"NÉNUPHARS" OCCASIONAL TABLE

circa 1900
mahogany, thuja burl, gilt bronze
32¼ in. (81.9 cm) high
30⅝ in. (77.7 cm) diameter

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

LITERATURE

Majorelle Nancy: décorations d'intérieurs, meubles, tentures, bronzes, ferronneries, sales catalogue, Nancy, n.d., n.p.

Alastair Duncan, *Art Nouveau Furniture*, New York, 1982, p. 21, pl. 7

Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, p. 114

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, pl. 55

Alastair Duncan, *The Paris Salons 1895-1914 Volume III: Furniture,* Woodbridge, Suffolk, 1996, p. 387 (for a photograph of the model exhibited in the Jansen Showroom in Paris in 1902)

Michel Draguet, *Treasures of Art Nouveau: Through the collections of Anne-Marie Gillion Crowet,* Milan, 1999, pp. 32, 129 and 271

Pierre Kjellberg, *Le Mobilier du XXème Siècle*, Paris, 2000, p. 402

$ 50,000-70,000

49 ALBERTO GIACOMETTI

"TRÉPIED À FEUILLES" TABLE LAMP, PREMIÈRE VERSION

circa 1935-1937
gilt bronze, paper shade
15¼ in. (38.7 cm) high, excluding fittings
16 in. (40.6 cm) diameter of the shade

PROVENANCE

Galerie Vallois, Paris

Acquired from the above, 2012

LITERATURE

Michel Butor and Jean Vincent, *Diego Giacometti*, Paris, 1985, p. 117

Diego Giacometti, exh. cat., The Greenberg Gallery, St. Louis and Marisa del Re Gallery, New York, 1985, p. 18 (for a related model)

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 244

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, p. 347

Laure Verchère, *Jean-Michel Frank,* New York, 2018, p. 89

This lot is offered together with a certificate of authenticity from the Comité Giacometti and it is recorded in the Alberto Giacometti database under number AGD 4304.

$ 100,000-150,000

50

51

50 ANDRÉ GROULT

"BLOC DE CRISTAL" TABLE LAMP

1921
executed by Chanaux & Pelletier, Paris
rock crystal, rosewood
numbered *2738*, dated *1921* and with the producer's mark
8 in. (20.3 cm) high
6½ in. (16.5 cm) maximum diameter

PROVENANCE

Galerie Vallois, Paris

Acquired from the above, 2015

⊙ **$ 30,000-50,000**

51 EUGÈNE PRINTZ

SIDE TABLE

circa 1930
palmwood
19⅝ x 15¾ x 15¾ in. (49.7 x 40 x 40 cm)

PROVENANCE

Galerie Jean-Jacques Dutko, Paris

Acquired from the above

LITERATURE

Guy Bujon and Jean-Jacques Dutko, *Printz*, Paris, 1986, pp. 198 and 249

$ 15,000-20,000

52 **EDMUND DE WAAL**

A GUIDE FOR THE PERPLEXED

2017
comprising twenty-one porcelain vessels, four gilt porcelain tiles and nine alabaster blocks, one with gilding, in a vitrine
glazed porcelain, partially-gilt alabaster, aluminum, Plexiglas, Corian
vitrine: 47¼ x 23⅝ x 5¼ in. (120 x 60 x 13.3 cm)

PROVENANCE

Commissioned directly from the artist, 2017

This lot is offered together with a certificate of authenticity from the artist.

$ 80,000-120,000

53 LOUIS MAJORELLE

TWO-TIERED TABLE

circa 1900
mahogany, rosewood, gilt bronze
30 x 43 x 26½ in. (76.2 x 109.2 x 67.3 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

LITERATURE

Majorelle Nancy: décorations d'intérieurs, meubles, tentures, bronzes, ferronneries, sales catalogue, Nancy, n.d., n.p.

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, p. 204

⊙ **$ 6,000-8,000**

54 TIFFANY STUDIOS

"POPPY" TABLE LAMP

circa 1905
with a rare "Cattail Pond Lily" base
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS/NEW YORK/1531-10*
oil canister impressed *TIFFANY STUDIOS/NEW YORK/3540*
25 in. (63.5 cm) high
21 in. (53.3 cm) diameter of shade

PROVENANCE

Barry Friedman, Ltd., New York

Acquired from the above, 1986

$ 180,000-240,000

55 TIFFANY STUDIOS

"ARROWHEADS" JARDINIÈRE

circa 1905
with the original copper liner
mosaic favrile glass, gilt bronze
4¼ in. (10.8 cm) high
12 in. (30.5 cm) diameter

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

$ 40,000-60,000

56 TIFFANY STUDIOS

"POND LILY" TABLE MIRROR

circa 1905
patinated bronze, original mirrored glass
impressed *TIFFANY STUDIOS/NEW YORK/11435*
20 x 15¾ x 10¾ in. (50.8 x 40 x 27.3 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, 1990

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware,* Woodbridge, Suffolk, 2019, p. 402, no. 1816

$ 30,000-50,000

57 CLAUDE LALANNE

UNIQUE STRUCTURE VÉGÉTALE CANDELABRA

2013
number 1 from an edition of 1
gilt bronze
monogrammed *CL*, impressed *CLAUDE/ LALANNE*, dated *2013* and numbered *1*
35½ in. (90.1 cm) high
22 in. (55.8 cm) maximum diameter

PROVENANCE

Galerie Mitterrand, Paris

Acquired from the above

LITERATURE

Bernard Frank, *Les Lalanne*, exh. cat., JGM Galerie, Paris, June 1994, p. 45 (for a related example)

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 56 (for a related example)

Claude & François-Xavier Lalanne: Fragments, exh. cat., Galerie Enrico Navarra and JGM Galerie, Paris, 2000, p. 25 (for a detail of a related example)

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York, and Ben Brown Fine Arts, London, 2006, pp. 49, 103 (for related examples)

Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 280 (for a related example)

Les Lalannes, exh. cat., Musée des Arts Décoratifs, Paris 2010, pp. 94, 100, 102 (for related examples)

Paul Kasmin, *Claude et François-Xavier Lalanne, Art, Work, Life,* New York, 2012, n.p. (for a related example)

Lalanne, exh. cat., JGM. Galerie, Paris, March-April 2013, p. 52 (for a related example)

Adrian Dannatt, ed., *Les Lalanne*: *Fifty Years of Work, 1964-2015*, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 185, 187, 188, 194 and 196 (for related examples)

Adrian Dannatt, *François-Xavier et Claude Lalanne, In the Domain of Dreams*, New York, 2018, pp. 59 and 245 (for related examples)

$ 80,000-120,000

Dining Room

LOTS 58–64

58 CHARLES PLUMET AND TONY SELMERSHEIM

DINING SUITE

circa 1900
comprising a dining table with three extension leaves and eight chairs
walnut, leather upholstery
table impressed *Tony SELMERSHEIM*
table: 29 x 46¾ x 53 in.(73.6 x 118.7 x 134.6 cm) minimized
chairs: 38 x 20¼ x 16½ in. (96.5 x 51.4 x 41.9 cm) each

PROVENANCE

Barry Friedman, Ltd., New York

Acquired from the above

$ 20,000-30,000

59 MARIA PERGAY

CONSOLE DE JARDIN

circa 2005
number 3 from an edition of 3
patinated and gilt bronze, Plexiglas
30¾ x 64¾ x 15 in. (78.1 x 164.4 x 38.1 cm)

PROVENANCE

Demisch Danant, New York

Acquired from the above

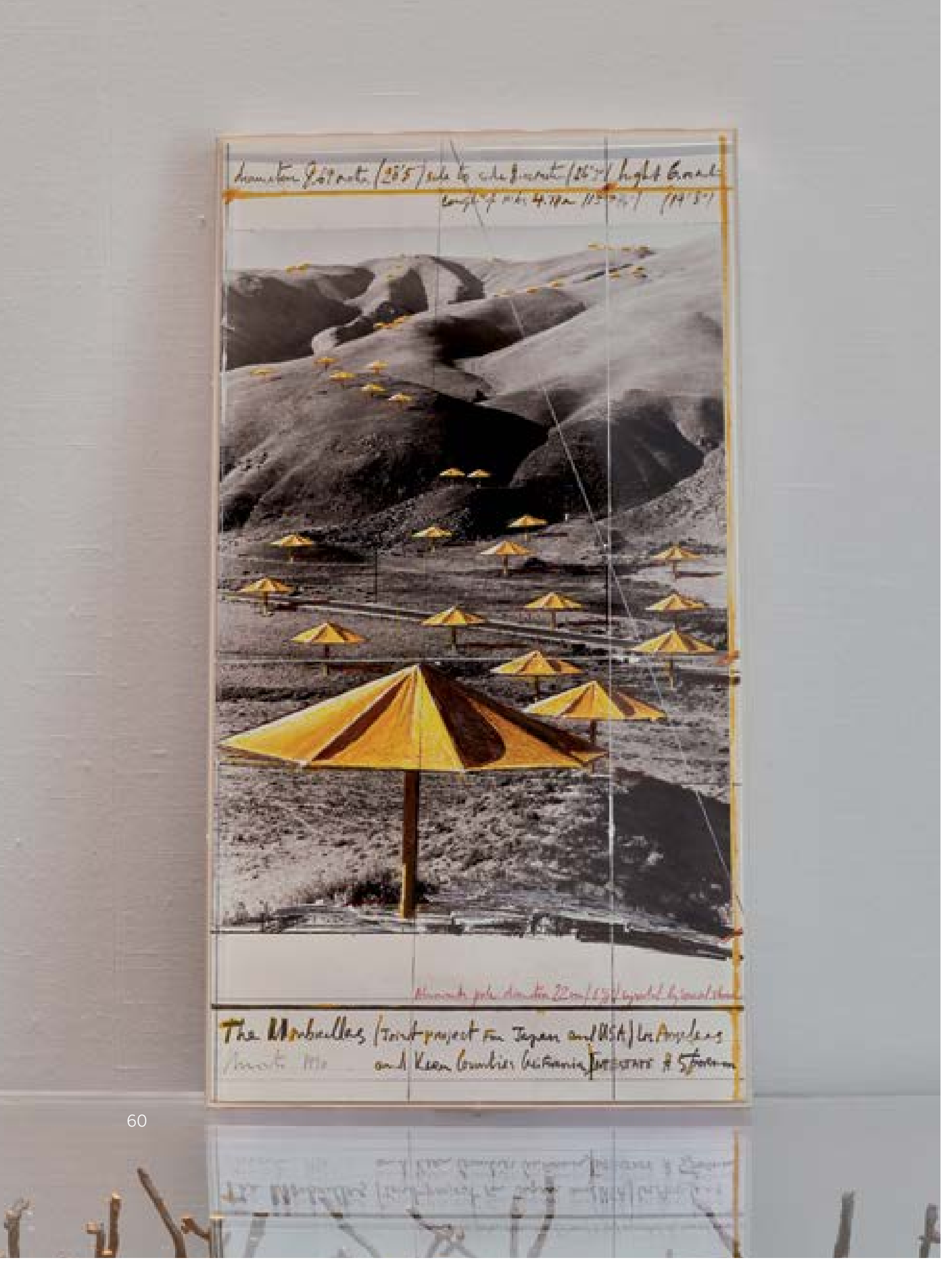
LITERATURE

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010,* Bologna, 2011, pp. 235-236 and 295, no. 136

$ 60,000-80,000

Michelle refused to include a sideboard in the dining room, as she thought it would be too expected. I found the Maria Pergay console at Suzanne Demisch's gallery in New York and immediately took Michelle to see it. The piece was still in its crate and while we stood there watching this piece being revealed, I could see her eyes widen and her mind make room for it in the dining room. With this work, it was evident that Pergay was the perfect combination of artist and furniture maker. And that is how the present console was acquired.

DAVID KLEINBERG



60 CHRISTO

THE UMBRELLAS (JOINT PROJECT FOR JAPAN AND USA)

1990
photograph, paint, crayon, graphite and colored pencil on paperboard
signed, inscribed and dated *1990;* signed and dated *1990* on the reverse
26¼ x 14¼ in. (66.7 x 36.2 cm)

PROVENANCE

Gallerie d'Arte Contini, Venice

Acquired from the above, 2004

$ 30,000-40,000

61 CHRISTO

THE PONT NEUF WRAPPED: PROJECT FOR PARIS

1983
graphite, fabric, twine, photograph, printed map, pastel, and crayon on paperboard, in 2 parts
i. signed, inscribed and dated *1983*
i. 28½ x 11¼ in. (71.7 x 28.5 cm)
ii. 28¼ x 22¼ in. (71.7 x 56.5 cm)

PROVENANCE

Flack Art International, Stockholm

Acquired from the above, 1999

$ 60,000-80,000

62

63

62 KATHY TASLITZ

THREE "FAMILY CHAIN" CANDELABRAS

2007
from an edition of 14 pairs plus 2 artist's proofs and 1 prototype (*one of three illustrated*)
blackened bronze, glass, stainless steel
each signed *k. taslitz*
largest: 17¾ x 35 x 12 in. (45 x 88.9 x 30.4 cm)

PROVENANCE

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired from the above

LITERATURE

Kimberly Brooks, "Artist as Second Career: The Wild World of Kathy Taslitz," *Huffington Post*, June 15, 2008

David A. Keeps, "Illuminating Links," *Los Angeles Times*, August 9, 2008

$ 20,000-30,000

63 SYLVAIN SUBERVIE

UNIQUE "ORAGE" CHANDELIER

circa 2003
silvered wrought iron, rock crystal
impressed *Subervie*
37½ in. (95.5 cm) drop
35 in. (88.9 cm) diameter

PROVENANCE

Galerie Liova-Marc Perpitch, Paris

Acquired from the above

$ 8,000-12,000

64 EDMUND DE WAAL

LEBENSSTÜRME

2016
comprising four vitrines each with six tall vessels and one low vessel with gilt porcelain shards
glazed and parcel-gilt porcelain, aluminum, Plexiglas, Corian
vitrines: 43¼ x 11 x 9 in. (109.8 x 27.9 x 22.8 cm) each

PROVENANCE

Commissioned directly from the artist, 2016

$ 150,000-200,000

When Edmund de Waal and Michelle Smith first met through a mutual friend, Michelle's first question was "What do you listen to when you're working in the studio?" The artist quickly realized Mrs. Smith held a private passion for music, alongside her more public patronage of artistic and social causes. Music formed the foundation of Mrs. Smith's relationship with de Waal. That opening question took the two straight into a discussion of the Goldberg variations, chamber music, and choral pieces. Out of those conversations came an idea: would de Waal create an installation for a music room? She wanted a proper salon, like the Fragonard room in the Frick Museum, in which to host her eclectic group of friends. A quartet of works would sit in the four corners of her dining room, a musical echo to the conversations that would take place around the table. De Waal titled it Lebensstürme,"the storms of life," in reference to Schubert's sonata for double piano (four hands). In honor of the new installation, she surprised de Waal with an 18th century salon-style dinner party, bringing in a talented pianist to accompany the meal and fine conversations. The elegant, gilded porcelain vessels stood tall in their individual vitrines, acting as refined tuning forks for the evening's festivities. Each contained a few golden shards, inspired by the Japanese tradition of kintsugi: broken vessels are mended with gold, making the break a sign of honor and memory.

As soon as the first installation was complete, Michelle commissioned a second from de Waal. "I just can't stop," she told him. De Waal recalls that "Michelle was one of those rare people who was very serious about contemporary design and applied arts—very few people in the world are so finely attuned to those particular arts. She was a very great patron to work with, and she lived in the most beautiful space possible."

Boudoir

LOTS 65–79

THIS PAGE
LOT XXX

65 JULES LELEU

CABINET, MODEL NO. 4930

circa 1958
with three period keys
shagreen, rosso levanto marble and gilt bronze with a sycamore and mahogany interior
impressed *J Leleu* on a plaque, stamped *Leleu Paris/Made in France* and numbered *28904*
34⅜ x 64⅜ x 17¼ in. (87.3 x 163.5 x 43.8 cm)

PROVENANCE

Maison Gerard, New York

Acquired from the above, 2008

LITERATURE

Pierre Kjellberg, *Le Mobilier du XXème Siècle: Dictionnaire des Créateurs*, Paris, 1994, p. 375 (for a related model)

Françoise Siriex, *The House of Leleu: Classic French Style for a Modern World 1920-1973*, New York, 2008, pp. 248 (for a drawing of the model) and 254

The present lot is recorded in Maison Leleu's Livre des Créations under the number 4930 as Commode en galuchat and dated 1958.

$ 70,000-100,000

66 VENETIAN-STYLE GLASS MIRROR

20th century
mirrored glass, ebonized wood
34¼ x 37½ x 5 in. (87 x 95.2 x 12.7 cm)

PROVENANCE

Bernd Goeckler Antiques, New York

Acquired from the above

$ 4,000-6,000

67 ALBERTO GIACOMETTI

“ÉGYPTIENNE” TABLE LAMP

circa 1933
painted plaster
19⅞ x 19 x 7⅜ in. (50.2 x 48.2 x 18.7 cm)

PROVENANCE

Collection of Alberto Giacometti, Paris

Acquired directly from the above by Bianca Mosca, London

Thence by descent

Galerie L'Arc en Seine, Paris

Acquired from the above, 2011

EXHIBITED

GGalerie L'Arc en Seine, The European Fine Art Fair (TEFAF), Maastricht, March 18-27, 2011

LITERATURE

Waldemar George, “Jean-Michel Frank,” *Art et Décoration*, March 1936, p. 91 (for the model in white)

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 34 (for the model in white)

Martin Battersby, *The Decorative Thirties,* New York, 1988, p. 85 (for the model in white)

Alberto et Diego Giacometti, exh. cat., Galerie L'Arc en Seine, Paris, 1994, p. 11 (for the model in white)

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 136, 159, 241 (for the model in white) and 246 (for the model in black)

François Baudot, *J. M. Frank*, New York, 1998, pp. 47 (for the model in black) and 65 (for the model in white)

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, pp. 155, 198, 250 and 344 (for the model in white)

Pierre Passebon, *Jacques Grange*, Paris, 2008, p. 228 (for the model in white)

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: Un Décorateur dans le Paris des Années 30*, Paris, 2009, pp. 17 and 72 (for the model in white)

Laure Verchère, *Jean-Michel Frank*, New York, 2018, pp. 33 and 230 (for the model in white)

This lot is offered together with a certificate of authenticity from the Comité Giacometti and it is recorded in the Alberto Giacometti database under number 1682. This lamp is presently the only recorded example executed in pink plaster.

$ 300,000-500,000

Michelle didn't think she was building a collection—she was building a home. That was the most important aspect of our work together. The "Égyptienne" lamp was a dream for Michelle to acquire, and that dream persisted for many years until we were finally told that there was one for us to see. When we saw the piece, we were both stunned. We had never seen or imagined one of these lamps in pale pink, which happened to be a color I closely associated with Michelle. Somehow, I think that they were meant to be together.

DAVID KLEINBERG

68

69

70

68 WIENER WERKSTÄTTE

HINGED BOX

circa 1925
designed and executed by Max Welz
gilt and painted wood
2½ x 7½ x 5¾ in. (6.3 x 19 x 14.6 cm)

PROVENANCE

Galerie Hofstätter, Vienna

Historical Design, Inc., New York

Acquired from the above

Max Welz was a gilder working in Vienna in the early 20th century. Welz and his workshop were responsible for executing ornate boxes and frames designed by Wiener Werkstätte members including Josef Hoffmann and Dagobert Peche.

$ 3,000-5,000

69 LINE VAUTRIN

"LA MER" VIDE POCHE

circa 1943
gilt bronze
monogrammed *LV*
1⅝ x 7 x 5¾ in. (4 x 17.7 x 14.6 cm)

PROVENANCE

Maison Gerard, New York

Acquired from the above, 2013

$ 8,000-12,000

70 LINE VAUTRIN

"VIS" BRACELET

circa 1950s
gilt bronze
monogrammed *L.V.*
3½ x 2⅝ x 2 in. (8.8 x 6.6 x 5 cm)

PROVENANCE

Wayne Schwartz, Amagansett, New York

Acquired from the above

$ 1,000-1,500

In planning one of our trips to Paris, the Galerie Mitterand kindly arranged for Michelle and I to visit Claude and François-Xavier Lalanne at their studio outside Paris. Needless to say, our travel dates were arranged around this day trip. The visit of any artist's studio is always a remarkable experience and allows for a better understanding of their process and a greater appreciation for their art. Meeting Les Lalannes was that and so much more—the studio was busy with work in all states of completion and these two remarkable people were welcoming and charming in the most unexpected ways. Seated on chairs of their making, we enjoyed a cold lunch in the garden surrounded by their fantastical animal sculptures. To walk through the garden with them, to stumble upon bronze monkeys, tortoises and other creatures, to have Claude take jewelry pieces and try them on Michelle… the experience was all head spinning and magical. We left giddy, filled with the joy of their spirits, which is evident in each and every piece that they brought to life.

Michelle owned several pieces by Claude and François-Xavier Lalanne when we started to work together, but we always hoped to add more. Specifically, she had always wanted one of François-Xavier's iconic wool sheep. We often talked about its ideal placement within the apartment, which way it would face and so on. When I finally found a *Mouton de Laine* in Paris, I sent photos to Michelle as fast as possible and we quickly arranged for the piece to be delivered in Georgetown. When it came in, the sheep very organically found its place by the living room doorway, strategically located at the intersection of the entry hall, dining room, living room and the boudoir.

DAVID KLEINBERG

71 FRANÇOIS-XAVIER LALANNE

MOUTON DE LAINE

designed circa 1965, executed 1977
patinated bronze, wool
monogrammed *FXL* and dated *77*
34½ x 38¼ x 17¼ in. (87.6 x 97.1 x 43.8 cm)

PROVENANCE

Private Collection, Switzerland, acquired directly from the artist, circa 1977

Galerie Mitterrand, Paris

Acquired from the above, 2014

LITERATURE

John Russell, *Les Lalanne*, Paris, 1975, p. 10

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 36 and 58-59

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, p. 90

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 192-193 and 299

Les Lalanne, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 40-41

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work*, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 30, 50 and 137

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018, pp. 10-11, 90, 98, 101, 103-107, 149, 196 and 239

$ 500,000-700,000

72 LUCIE RIE

BOWL

circa 1978
porcelain with grey and pale blue glaze and with pink horizontal inlaid lines
with the artist's cypher
4⅛ in. (10.6 cm) high
7 in. (17.7 cm) diameter

PROVENANCE

Private Collection

Offer Waterman, London

Acquired from the above

$ 30,000-50,000

73 LUCIE RIE

BOWL

circa 1980
porcelain with manganese, pink and turquoise glaze and with inlaid lines
with the artist's cypher
3 in. (7.6 cm) high
4¼ in. (10.7 cm) diameter

PROVENANCE

Peter Dingley Gallery, Stratford-upon-Avon

Mallams, Oxford, May 19, 2016, lot 171

Galerie L'Arc en Seine, Paris

Acquired from the above, 2016

$ 25,000-35,000

74 CERITH WYN EVANS

JUST PLAY ME TWO BARS OF STARDUST

2011
neon
4½ x 70 in. (11.4 x 177.8 cm)

PROVENANCE

White Cube, London

Acquired from the above, 2016

This work is accompanied by a certificate of authenticity.

$ 10,000-15,000

75 LOUIS MAJORELLE

"JUNKO" WRITING DESK

circa 1900
with two period keys
walnut, gilt bronze
branded *MAJORELLE/DÉCORATEUR/124 R DE PROVENCE PARIS*
29½ x 54½ x 30¾ in. (74.9 x 138.4 x 78.1 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

LITERATURE

Majorelle Nancy: décorations d'intérieurs, meubles, tentures, bronzes, ferronneries, sales catalogue, Nancy, n.d., n.p. (for a related model)

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, p. 99 (for a related model)

$ 8,000-12,000

76 GEORGES DE FEURE

ARMCHAIR

circa 1900
ash, fabric upholstery
31¼ x 26½ x 22 in. (79.3 x 67.3 x 55.8 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, 2006

$ 3,000-5,000

77 TIFFANY STUDIOS

THREE DESK SET ARTICLES

circa 1910
comprising one large and one small "Pine Needle" letter rack and one "Grapevine" pen tray
patinated bronze, favrile glass
pen tray impressed *TIFFANY STUDIOS/NEW YORK/1004*
small letter rack impressed *TIFFANY STUDIOS/NEW YORK*
large letter rack: 8¾ x 12⅝ x 3 in. (22.2 x 32.1 x 7.6 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

$ 1,000-1,500

78 ÉMILE GALLÉ

"HORTENSIA" TABLE LAMP

circa 1904
acid-etched and wheel-polished cameo glass, patinated wrought-iron
shade and base signed *Gallé*
30½ in. (77.4 cm) high
14½ in. (36.8 cm) diameter of shade

PROVENANCE

Christie's London, April 30, 2008, lot 14

Acquired from the above

LITERATURE

Philippe Garner, *Émile Gallé*, London, 1976, p. 48 (for a design with identical wrought-iron mounts)

Alastair Duncan and Georges de Bartha, *Gallé Lamps*, Woodbridge, Suffolk, 2014, p. 28, pl. 3.4

$ 60,000-80,000

79 ANDRÉ GROULT

PAIR OF SIDE CHAIRS

circa 1913
pearwood, fabric upholstery
each twice impressed *ANDRE GROULT* with the artist's mark
34 x 18 x 17 in. (86.3 x 45.7 x 43.1 cm) each

PROVENANCE

Maison Gerard, New York

Collection of Marc Jacobs, New York, 2014

Sotheby's New York, *Marc Jacobs: A Life of Design*, December 12, 2019, lot 133

Acquired from the above

LITERATURE

Pierre Kjellberg, *Le Mobilier du XXème Siècle*, Paris, 1994, p. 279

Alastair Duncan, *The Paris Salons 1895-1914 Volume III: Furniture,* Woodbridge, Suffolk, 1996, pp. 267, 271 (for photographs of the model exhibited in Le Salon d'Automne in Paris in 1910)

Félix Marcilhac, *André Groult: Décorateur-Ensemblier du XXème Siècle*, Paris, 1997, pp. 23, 26 and 40

Victor Arwas, *Art Deco*, New York, 2000, p. 69

Pierre Kjellberg, *Art Déco: Les Maîtres du Mobilier - Le Décor des Paquebots,* Paris, 2000, p. 116

$ 10,000-15,000

Master Bedroom

LOTS 80–92

80 DIEGO GIACOMETTI

TABLE RACINE AU GRAND DUC

circa 1967
patinated bronze, glass
15¼ in. (38.7 cm) high
23¾ in. (60.3 cm) diameter

PROVENANCE

Acquired directly from the artist by Mr. Chris Chodoff, 1967

Private Collection, New York, 1989

Collection of Anthony DeLorenzo, New York, 1995

Private Collection, New York, 1998

DeLorenzo Gallery, New York

Acquired from the above, 2009

LITERATURE

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 68 (for a related model)

$ 150,000-200,000

Based on the great variety of Diego Giacometti forms in the collection, Michelle and I might be accused of being Giacometti junkies. However, I should note that everything about these works—the hand-hewn patinated bronze, the synthesis of art and furniture and the strength and elegance of each piece—resonated with us both. Those elements are perhaps best embodied through the Table Racine au Grand Duc located in the master bedroom. It is a rather rare model by the artist whose complex construction and highly stylized tree roots capture the essence of his superior artistry. Michelle was also particularly fond of the "Tête de Lion" Armchair, not only because of its iconic status within Diego Giacometti's œuvre but also as a complement to the fantastic Lalanne crocodile chair already in her collection.

DAVID KLEINBERG

81 TOR WOLFENSTEIN

SOFA

circa 1940
executed by Ditzingers, Sweden
maple, velvet upholstery
30½ x 77 x 30½ in. (77.4 x 195.5 x 77.4 cm)

PROVENANCE

Hostler Burrows, New York

Acquired from the above, 2018

$ 4,000-6,000

82 TIFFANY STUDIOS

"DOGWOOD" TABLE LAMP

circa 1905
with a "Tree" base
leaded glass, patinated bronze
shade with a small early tag impressed *TIFFANY STUDIOS/NEW YORK*
base impressed *Tiffany Studios/NEW YORK/553*
31¼ in. (79.4 cm) high
26 in. (66 cm) diameter of shade

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, 2009

$ 100,000-150,000

83 GABRIEL ARGY-ROUSSEAU

"CHRYSANTHÈMES" VASE

circa 1919
pâte-de-verre
signed *G. Argy-Rousseau* in the mold
5¾ in. (14.6 cm) high

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, 2012

LITERATURE

Janine Bloch-Dermant, *G. Argy-Rousseau: Les Pâtes de Verre, Catalogue Raisonné,* Paris, 1990, pp. 47 and 180, no. 19.01

$ 3,000-5,000

84 LOUIS MAJORELLE

ARMOIRE

circa 1900
with a period key
walnut, fruitwood marquetry, mirrored glass
100 x 50 x 23¼ in. (254 x 127 x 59 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, circa 2010

$ 12,000-18,000

83

84

85

86

85 LOUIS MAJORELLE

TWO-TIERED OCCASIONAL TABLE

circa 1900
mahogany, gilt bronze
29¼ x 25 x 25 in. (74.2 x 63.5 x 63.5 cm)

LITERATURE

Majorelle Nancy: décorations d'intérieurs, meubles, tentures, bronzes, ferronneries, sales catalogue, Nancy, n.d., n.p.

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design,* London, 1991, p. 206

$ 4,000-6,000

86 TIFFANY STUDIOS

"DRAGONFLY" TABLE LAMP

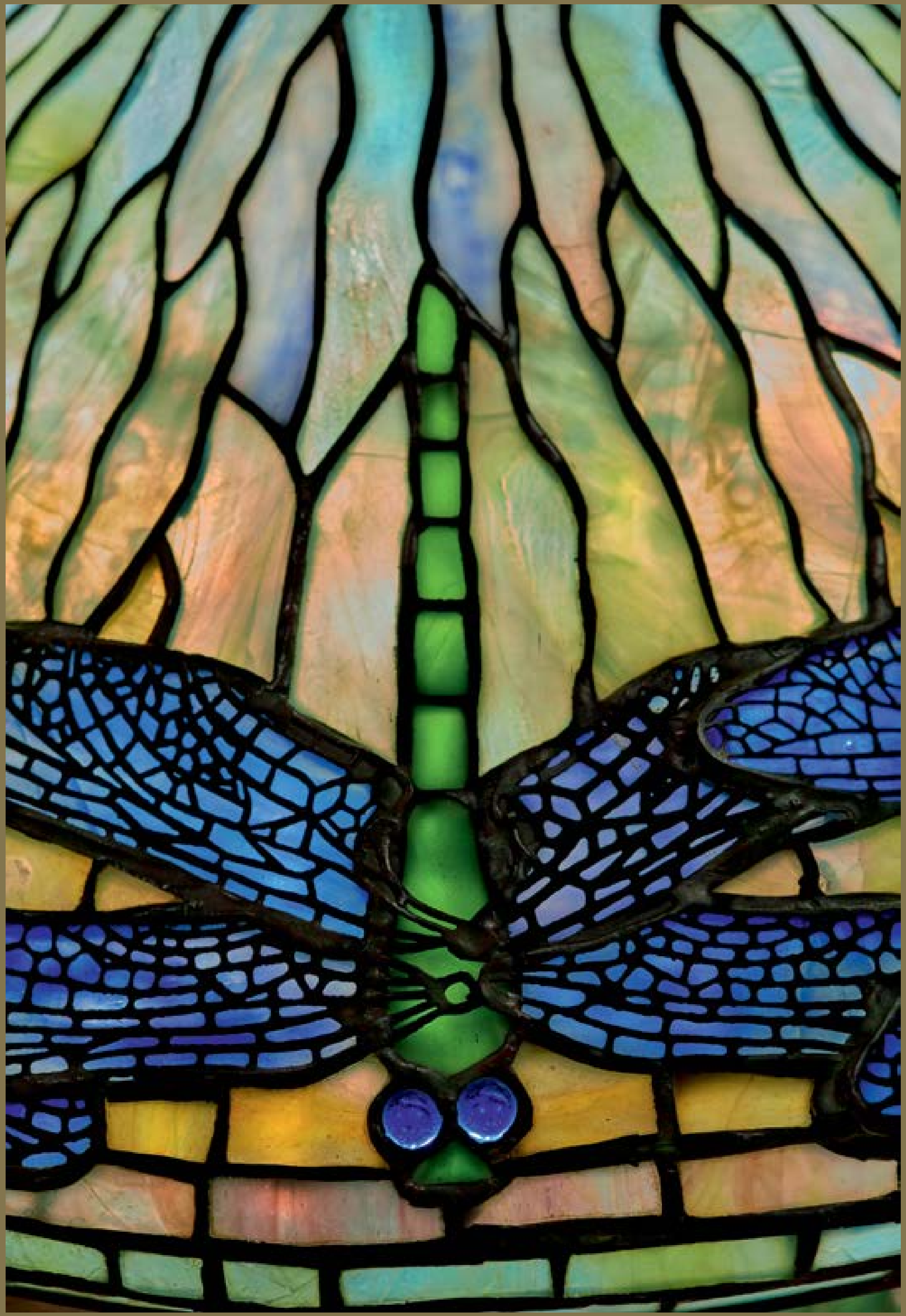
circa 1905
with a rare "Dragonfly" mosaic base
leaded glass, mosaic favrile glass, patinated bronze
shade with a small early tag impressed *TIFFANY STUDIOS/NEW YORK*
oil canister impressed *TIFFANY STUDIOS/NEW YORK/180*
17¼ in. (43.8 cm) high
17 in. (43.2 cm) diameter of shade

PROVENANCE

Barry Friedman, Ltd., New York

Acquired from the above

$ 220,000-280,000



87 **EDWARD COLONNA**

BENCH

circa 1900
walnut, faux hide upholstery
22½ x 39½ x 15⅜ in. (57.1 x 100.3 x 39 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

LITERATURE

Alastair Duncan, *The Paris Salons 1895-1914 Volume III: Furniture*, Woodbridge, 1996, p. 108

$ 3,000-5,000

88 TIFFANY STUDIOS

EIGHTEEN-LIGHT "LILY" TABLE LAMP

circa 1905
favrile glass, patinated bronze
sixteen shades engraved *L.C.T.*, one shade engraved *L.C.T. Favrile*
20½ in. (52.1 cm) high

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, 1984

$ 40,000-60,000

89 LOUIS MAJORELLE

"BUTOMÉES" TWO-TIERED TEA TABLE

circa 1900
mahogany, fruitwood marquetry, bronze
branded *L. Majorelle/Nancy*
32½ x 35½ x 22 in. (82.5 x 90.1 x 55.8 cm)

PROVENANCE

Macklowe Gallery, New York

Acquired from the above, 2008

$ 6,000-8,000

90 LUCIE RIE

BOWL

circa 1987
porcelain with blue glaze and a manganese rim
with the artist's cypher
3¾ in. (9.5 cm) high
9 in. (22.8 cm) diameter

PROVENANCE

Private Collection, United States

Cyril Frankel, London

Phillips London, April 25, 2013, lot 240

Galerie L'Arc en Seine, Paris

Acquired from the above, 2014

$ 35,000-50,000

91 EDOUARD VUILLARD

PAYSAGES ET INTÉRIEURS (ROGER-MARX 31-43)

1899
complete set comprising 13 lithographs from the edition of 100
framed
printed by Clot, published by Vollard, Paris
printed in colors on China paper, including the cover
two impressions signed in pencil
sheets approx.: 14½ x 11½ in. (37 x 29.2 cm)
cover: 22⅝ x 17½ in. (57.6 x 44.3 cm)

PROVENANCE

ex coll. Maurice Gobin and with his collector's stamp (L. 1124b) on the cover

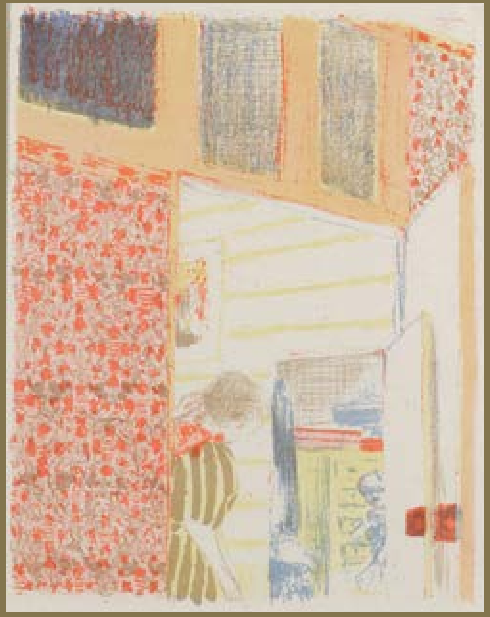
David Tunick, Inc.

Robert H. Smith, Crystal City, Virginia, 1988

Clarice R. Smith, 1993

Gift from the above, 1995

$ 60,000-80,000



92 PIERRE BONNARD

QUELQUES ASPECTS DE LA VIE DE PARIS (ROGER-MARX 56-68; BOUVET 58-70)

1899
set comprising 13 lithographs from the edition of 100
framed
published by Vollard, Paris
printed in colors on wove paper, the cover printed in colors on China paper
three signed in pencil and one initialed in pencil, numbered *no 32*, *no 16*, *no 9* and *no 39*
sheets approx.: 16⅞ x 19⅝ in. (43 x 50 cm)

PROVENANCE

Romand Collection, Paris

Agnew's, London

Robert H. Smith, Crystal City, Virginia, 1989

Gift from the above, 1993

$ 30,000-50,000

Upstairs Lounge & Study

LOTS 93–130

Chadwick

93 JEAN BESNARD

VASE

circa 1940
glazed earthenware
incised *Jean/Besnard*
8¾ in. (22.2 cm) high
5¼ in. (13.3 cm) diameter

PROVENANCE

Galerie Michel Giraud, Paris

Acquired from the above, 2010

$ 3,000-5,000

94 JEAN BESNARD

VASE

circa 1930
glazed earthenware
incised *JB*
13⅝ in. (34.5 cm) high
7⅞ in. (19.8 cm) diameter

PROVENANCE

Galerie Jean-François Dubois, Paris

Acquired from the above

$ 5,000-7,000

95 JEAN BESNARD

VASE

circa 1930
glazed earthenware
incised *Jean/Besnard/FRANCE*
13⅝ in. (34.5 cm) high
10¾ in. (27.3 cm) diameter

PROVENANCE

Galerie Jean-François Dubois, Paris

Acquired from the above, 2009

$ 4,000-6,000

94

93

95

96 ANDRÉ BORDERIE

CENTERPIECE

circa 1955-1960
glazed earthenware
impressed with the artist's cypher
2⅝ x 23½ x 9¾ in. (6.6 x 59.6 x 24.7 cm)

PROVENANCE

Magen H Gallery, New York

Acquired from the above, circa 2009

$ 7,000-10,000

97 ELISABETH FRINK

SEATED BABOON

conceived in 1989
number 6 from an edition of 9
bronze
inscribed *Frink* and numbered *6/9*
14½ x 9½ x 16¼ in. (36.8 x 24.1 x 41.3 cm)

PROVENANCE

Robert H. Smith, Crystal City, Virginia, acquired directly from the artist, 1990

Gift from the above, 1998

LITERATURE

Edward Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984,* New York, 1994, pp. 31 and 189 (for illustrations of another cast)

Edward Lucie-Smith and Elisabeth Frink, *Frink: A Portrait,* London, 1994, p. 102 (for an illustration of another cast)

Annette Ratuszniak, *Elisabeth Frink: Catalogue Rasionné of Sculpture 1947-93,* Farnham, 2013, p. 22, no. FCR386 (for an illustration of another cast)

$ 45,000-60,000

98

99

98 AFRICAN ARTIST

STOOL

20th century
wood
18¼ in. (46.4 cm) high

$ 3,000-5,000

99 MAJD BAZERJI

SET OF FOUR "C" BAR STOOLS

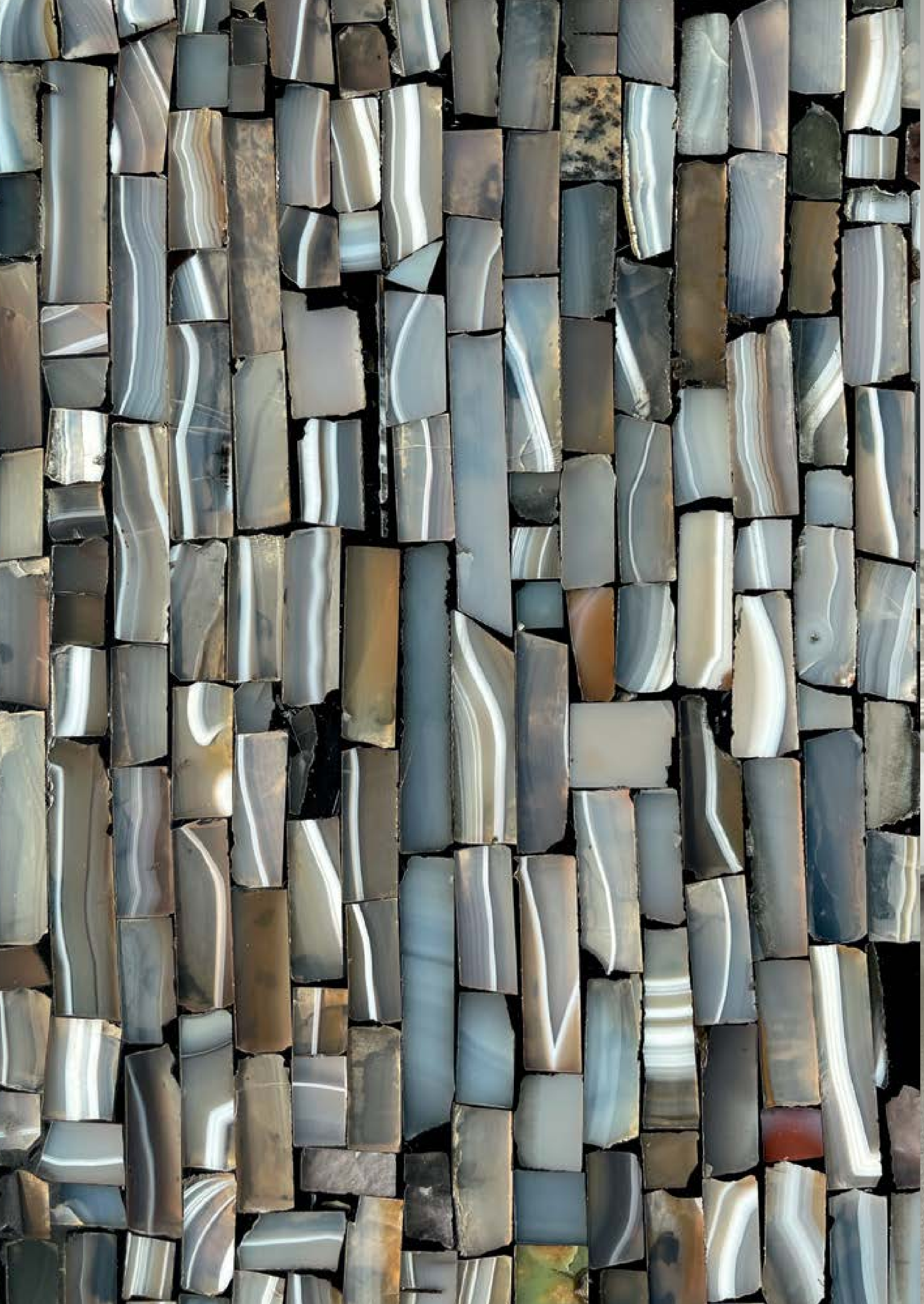
designed 2008, executed circa 2014
number 1, 2, 3 and 4 from an edition of 12
gunmetal finished steel, wengé wood
monogrammed *MB* and each numbered *00/12; 01/12; 02/12* and *03/12*
41⅜ x 14½ x 19 in. (105 x 36.8 x 48.2 cm) each

PROVENANCE

Galerie Patrick Fourtin, Paris

Acquired from the above, circa 2014

$ 7,000-10,000



100 ADO CHALE

LOW TABLE

circa 1970s
agate mosaic, cement, resin, painted steel
signed *Chale* in bronze
13¾ x 54½ x 34¾ in. (34.9 x 138.4 x 88.2 cm)

PROVENANCE

Galerie van den Akker, New York

Acquired from the above, circa 2009

$ 40,000-60,000

I am pleased to have introduced Michelle to the work of ceramist Jean Besnard, which resulted in the acquisition of a large number of works by this talented artist. As a collector, Michelle was instantly drawn to pieces of Africanist inspiration, which was so prevalent amongst designers and makers of the Art Deco period. As our composition was always about form and texture, the Besnard vessels fit perfectly within the apartment.

DAVID KLEINBERG

101 JEAN BESNARD
TWO-HANDLED VASE

circa 1935
glazed earthenware
incised *Jean/Besnard/FRANCE*
8¼ in. (21 cm) high
7¾ in. (19.6 cm) diameter

PROVENANCE

Galerie Michel Giraud, Paris

Acquired from the above, 2010

$ 3,000-5,000

102 JEAN BESNARD
VASE

circa 1930
glazed earthenware
incised *Jean/Besnard*
8⅞ in. (22.3 cm) high
4 in. (10.1 cm) diameter

PROVENANCE

Galerie Jean-François Dubois, Paris

Acquired from the above, 2009

$ 2,000-3,000

103 JEAN BESNARD
VASE

1930
glazed earthenware
incised *Jean Besnard* and dated *1930*
13½ in. (34.2 cm) high
9 in. (22.8 cm) diameter

PROVENANCE

Galerie Jean-François DuBois, Paris

Acquired from the above, 2009

$ 6,000-8,000

101

102

103

104 JEAN BESNARD
VASE

circa 1930
glazed earthenware
incised *Jean/Besnard/FRANCE*
12¾ in. (32.3 cm) high
10¾ in. (27.3 cm) diameter

PROVENANCE

Galerie Vallois, Paris

Acquired from the above, 2010

$ 6,000-8,000

105 JEAN BESNARD
VASE

circa 1935
glazed earthenware
signed *FRANCE/JB* in white enamel
12½ in. (31.7 cm) high
12¾ in. (32.3 cm) diameter

PROVENANCE

Galerie Jean-François Dubois, Paris

Acquired from the above, 2009

$ 6,000-8,000

106 JEAN BESNARD

BOWL

circa 1935
glazed earthenware
incised *JB/FRANCE*
2¾ in. (6.9 cm) high
10 in. (25.4 cm) diameter

PROVENANCE

Galerie Plaisance, Paris

Acquired from the above, circa 2009

$ 1,500-2,000

107 JEAN BESNARD

VIDE POCHE

1937
glazed stoneware, wood
incised *Jean Besnard* and dated *1937*
1¼ x 13 x 7⅞ in. (3.1 x 33 x 19.8 cm)

PROVENANCE

Galerie Laurent Dubois, Paris

Acquired from the above, 2009

$ 2,000-3,000

108 JEAN BESNARD

FOOTED COUPE

1931
glazed earthenware
incised *Jean Besnard* and dated *1931*
6 in. (15.2 cm) high
6¼ in. (15.8 cm) diameter

PROVENANCE

Galerie Jean-François Dubois, Paris

Acquired from the above, 2009

$ 1,500-2,000

109 JEAN BESNARD

VASE

1929
glazed earthenware
incised *Jean Besnard* and dated *1929*
9 in. (22.8 cm) high
6¼ in. (15.8 cm) diameter

PROVENANCE

Galerie Jean-François Dubois, Paris

Acquired from the above, circa 2009

$ 3,000-5,000

110 OSVALDO BORSANI

DESK

circa 1953
stained pearwood, glass
29½ x 59⅜ x 29⅜ in. (74.9 x 150.8 x 74.6 cm)

Sotheby's would like to thank the Archivio Osvaldo Borsani for their assistance with the cataloguing of this lot.

$ 6,000-8,000

109

110

111 JEAN BESNARD
VASE

circa 1930s
glazed earthenware
incised *Jean Besnard*
9⅛ in. (23.3 cm) high
4 in. (10 cm) diameter

$ 2,000-3,000

112 JEAN BESNARD
VASE

circa 1940
glazed earthenware
incised *Jean Besnard/FRANCE*
8⅛ in. (20.8 cm) high
7½ in. (19 cm) diameter

PROVENANCE

Galerie Laurent Dubois, Paris

Acquired from the above, 2009

$ 2,000-3,000

113 JEAN BESNARD
TWO-HANDLED VASE

circa 1930
glazed earthenware
incised *Jean/Besnard/FRANCE*
8¼ in. (21 cm) high
8¼ in. (21 cm) diameter

PROVENANCE

Galerie Mathivet, Paris

Acquired from the above

$ 4,000-6,000

112

111

113

114 CHUMA MAWENI

THREE "IMBIZO" STOOLS

2018-2019
charcoal black stoneware clay
each incised *CHUMA/MAWENI* and with the artist's monogram; two stools incised *SA;* two dated *2018*, one dated *2019*
largest: $19\frac{3}{8}$ in. (49.2 cm) high
$14\frac{5}{8}$ in. (37 cm) diameter

PROVENANCE

Southern Guild Collectable Design Gallery, Cape Town

Acquired from the above, 2019

LITERATURE

"South Africa's Sixth Annual Design Foundation Awards," *Salon Privé Magazine,* London, April 2, 2019

Leana Schoeman, "Ceramic designer Chuma Maweni describes his creative evolution," *Sunday Times,* South Africa, October 20, 2019

$ 3,000-5,000

115 TIFFANY STUDIOS

PAIR OF JEWELED "TURTLE BACK" CANDLESTICKS

circa 1902
patinated bronze, favrile glass
each impressed *TIFFANY STUDIOS/NEW YORK/1225* and *5723*
13½ in. (34.3 cm) high each

PROVENANCE

Macklowe Gallery, New York

Acquired from the above

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware,* Woodbridge, Suffolk, 2019, p. 410, no. 1681 (for model 1225)

$ 25,000-35,000

Chadwick
MARC DU PLANTIER
FRANÇOIS CATROUX
Sotheby's

116 MANO ARTIST, LIBERIA

MASK FOR THE PORO SECRET SOCIETY

19th century
wood, pigments, iron
11 x 8½ x 3¾ in. (27.9 x 21.6 x 9.5 cm)

PROVENANCE

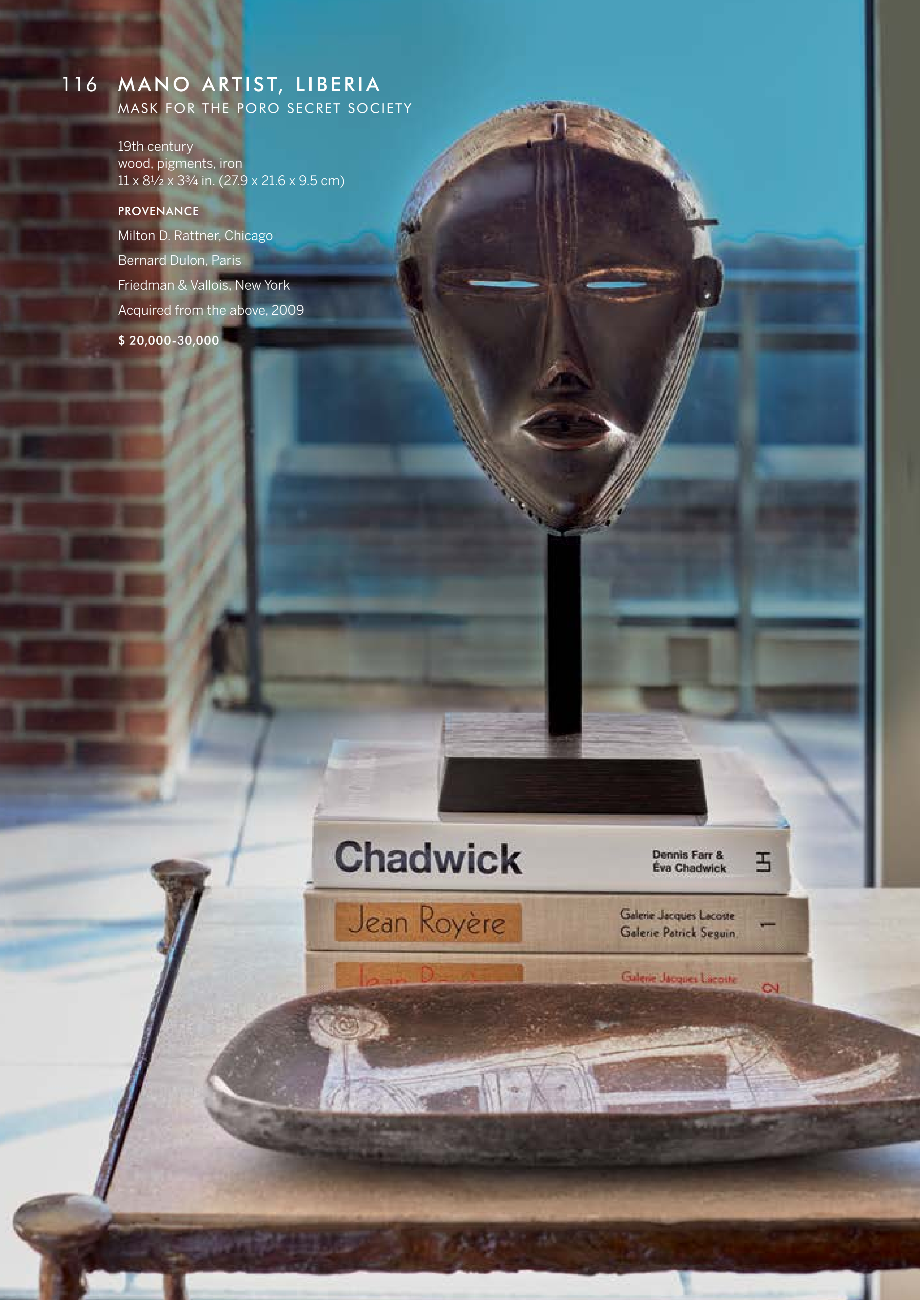
Milton D. Rattner, Chicago

Bernard Dulon, Paris

Friedman & Vallois, New York

Acquired from the above, 2009

$ 20,000-30,000



117 ANDRÉ BORDERIE

COUPE

circa 1955
glazed earthenware
impressed with the artist's cypher
2⅛ x 10⅛ x 8 in. (5.5 x 25.9 x 20.3 cm)

PROVENANCE

Galerie Thomas Fritsch, Paris

Acquired from the above, 2016

$ 3,000-5,000

118 ANDRÉ BORDERIE, VÉRA SZEKELY AND PIERRE SZEKELY

COUPE

circa 1955
glazed earthenware
1½ x 15½ x 6⅞ in. (3.8 x 39.3 x 17.2 cm)

PROVENANCE

Galerie Thomas Fritsch, Paris

Acquired from the above

$ 4,000-6,000

119 DIEGO GIACOMETTI

"TÊTE DE LION" ARMCHAIR

circa 1975-1976
patinated bronze, wrought-iron, leather upholstery
impressed *DIEGO* and with the artist's cypher
32¼ x 21½ x 22 in. (81.9 x 54.6 x 55.8 cm)

PROVENANCE

Acquired directly from the artist by Mrs. Françoise de Pfyffer, circa 1975-1976

Galerie L'Arc en Seine, Paris

Acquired from the above, 2012

LITERATURE

Diego Giacometti, exh. cat., The Greenberg Gallery, St. Louis, May 4-June 1, 1985, and Marisa del Re Gallery, New York, June 6, 1985, p. 25

Michel Butor and Jean Vincent, *Diego Giacometti,* Paris, 1985, pp. 116, 131 and 139

Daniel Marchesseau, *Diego Giacometti,* Paris, 1986, pp. 82-83, 177 and 192

Françoise Francisci, *Diego Giacometti, Catalogue de l'oeuvre,* vol. I, Paris, 1986, pl. 70

Diego Giacometti, Möbel und Objekte aus Bronze, exh. cat., Museum Bellerive, Zürich, June 16-September 4, 1988, p. 16, n. 3

Pierre Kjellberg, *Le Mobilier du XXème Siècle,* Paris, 2000, p. 268

Diego Giacometti, exh. cat, Galerie L'Arc en Seine, Paris, 2003, pp. 10 and 56

Jacqueline von Sprecher, *Diego Giacometti, tritt aus dem Schatten,* Zürich, 2007, p. 106

Daniel Marchesseau, *Diego Giacometti sculpteur de meubles,* Paris, 2018, pp. 30 and 178

$ 150,000-200,000

120 FRANÇOIS-XAVIER LALANNE

BÉLIER I

designed 1990, executed 2008
number 5C from an edition of 8
executed by Fonderie d'Art Bocquel, France
patinated bronze
monogrammed *FXL*, numbered *5/8C* and
impressed with the foundry mark
37¼ x 40½ x 15 in. (94.6 x 102.8 x 38.1 cm)

PROVENANCE

Acquired from the artist

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired from the above, 2008

LITERATURE

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work, 1964-2015,* exh. cat., Paul Kasmin Gallery, New York, 2015, p. 105 (for a related model)

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams,* New York, 2018, p. 253 (for a related model)

$ 400,000-600,000

121 **FRANÇOIS-XAVIER LALANNE**

BÉLIER I

designed 1990, executed 2008
number 5B from an edition of 8
executed by Fonderie d'Art Bocquel, France
patinated bronze
monogrammed *FXL*, numbered *5/8B* and impressed with the foundry mark
37 x 40½ x 15 in. (93.9 x 102.8 x 38.1 cm)

PROVENANCE

Acquired directly from the artist

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired from the above, 2008

LITERATURE

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work, 1964-2015*, exh. cat., Paul Kasmin Gallery, New York, 2015, p. 105 (for a related model)

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018, p. 253 (for a related model)

$ 400,000-600,000

122 CLAUDE LALANNE

PAIR OF "GINKGO" SIDE CHAIRS

designed circa 1996, executed 2003
number 4F and 4G from an edition of 8
executed by Figini Fondeur
gilt bronze
each monogrammed *CL*, impressed *LALANNE* and dated *2003* and impressed with the foundry mark and respectively numbered *F 4/8* and *G 4/8*
30⅝ x 23 x 23 in. (77.7 x 58.4 x 58.4 cm) each

PROVENANCE

Acquired directly from the artist

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired from the above, 2008

LITERATURE

Daniel Marchesseau, *Les Lalanne,* Paris, 1998, pp. 130-131

Daniel Abadie, *Lalanne(s),* Paris, 2008, pp. 266-267 (for a maquette of the model in copper and an example of the model in aluminum)

François-Xavier & Claude Lalanne: Dreams for the Light of Day, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 51 (for the model in aluminum)

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, p. 95

Paul Kasmin, *Claude & François-Xavier Lalanne,* New York, 2012, n.p. (for the model in aluminum)

Adrian Dannatt, *François-Xavier et Claude Lalanne, In the Domain of Dreams,* New York, 2018, pp. 23, 167-169, 217, 222-223, 239 and 249

$ 180,000-240,000

123 CLAUDE LALANNE

"GINKGO" LOW TABLE

designed circa 1997, executed 2004
number 3 from an edition of 8
executed by Figini Fondeur
gilt bronze
monogrammed *CL*, impressed *LALANNE*, dated *2004*, numbered *3/8* and impressed with the foundry mark
16¾ x 49 x 27½ in. (42.5 x 124.4 x 69.8 cm)

PROVENANCE

Acquired directly from the artist

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired from the above, 2008

LITERATURE

Daniel Marchesseau, *Les Lalanne,* 1998, Paris, p. 130 (for a related model)

François-Xavier & Claude Lalanne: Dreams for the Light of Day, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 51 (for a related model in aluminum)

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, pp. 46 (for a detail of a related model) and 95 (for a related model)

$ 150,000-200,000

124 CLAUDE LALANNE

"WILLIAMSBURG" ARMCHAIR

designed circa 1984
number 28B from an edition of 100
executed by Figini Fondeur
gilt bronze
monogrammed *CL*, impressed *LALANNE*, numbered *28B* and impressed with the foundry mark
30 x 21 x 22 in. (76.2 x 53.3 x 55.8 cm)

PROVENANCE

Galerie Mitterrand, Paris

Acquired from the above, 2005

$ 80,000-120,000

LITERATURE

Bernard Frank, *Les Lalanne*, exh. cat., JGM Galerie, Paris, June 1994, p. 50 (for a related model)

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 81

Claude & François-Xavier Lalanne, Fragments, exh. cat., Galerie Enrico Navarra and JGM Galerie, Paris, 2000, p. 91 (for a detail of a related model)

Claude & François-Xavier Lalanne, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, p. 54

François-Xavier & Claude Lalanne: Dreams for the Light of Day, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 73 (for related models)

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 326-327 (for this and related models)

Les Lalanne at Fairchild, exh. cat., Paul Kasmin Gallery, Coral Gables, 2010, n.p. (for this and related models)

Adrian Dannatt, ed., *Les Lalanne: Fifty Years of Work*, exh. cat., Paul Kasmin Gallery, New York, 2015, p. 119 (for a related model)

Adrian Dannatt, *François-Xavier et Claude Lalanne, In the Domain of Dreams*, New York, 2018, p. 114 (for a related model)

125 FRANÇOIS-XAVIER LALANNE

PIGEONS DE SOUTHAMPTON I & II

2007
number 3A and 3B from an edition of 8
executed by Fonderie d'Art Bocquel, France
galvanized bronze
standing pigeon monogrammed *FXL* and numbered *3/8A* with the foundry mark
seated pigeon monogrammed *FXL* and numbered *3/8B* twice with the foundry mark
standing pigeon: 10¼ x 11½ x 6⅜ in. (26 x 29.2 x 16.2 cm)
seated pigeon: 7¼ x 10⅜ x 6⅜ in. (18.4 x 26.4 x 16.2 cm)

PROVENANCE

Galerie Mitterrand, Paris

Acquired from the above

LITERATURE

Daniel Abadie, *Lalanne(s),* Paris, 2008, p. 290

Les Lalannes, exh. cat., Musée des Arts Décoratifs, Paris, 2010, p. 36

$ 70,000-100,000

126
129
127
128

126 LAURENCE MONTANO

SOFA

circa 2009
number 3 from an edition of 8
patinated bronze, fabric upholstery
monogrammed *LM* and numbered *3/8*
34 x 83 x 27½ in. (86.3 x 210.8 x 69.8 cm)

PROVENANCE

Galerie Mougin, Paris

Acquired from the above, circa 2009

$ 20,000-30,000

127 LAURENCE MONTANO

PAIR OF ARMCHAIRS

circa 2009
number 1 and 2 from an edition of 2
patinated bronze, fabric upholstery
each monogrammed *LM* and numbered *1/2* and *2/2*
33 x 23¾ x 27¾ in. (83.8 x 60.3 x 70.4 cm) each

PROVENANCE

Galerie Mougin, Paris

Acquired from the above, circa 2009

$ 20,000-30,000

128 LAURENCE MONTANO

PAIR OF SIDE CHAIRS

circa 2009
number 1 and 2 from an edition of 2
patinated bronze, fabric upholstery
each monogrammed *LM* and numbered *1/2* and *2/2*
35¼ x 18 x 19 in. (89.5 x 45.7 x 48.2 cm) each

PROVENANCE

Galerie Mougin, Paris

Acquired from the above, circa 2009

$ 15,000-20,000

129 LAURENCE MONTANO

UNIQUE LOW TABLE

circa 2009
number 1 from an edition of 1
patinated bronze, glass
monogrammed *LM and numbered 1/1*
15¾ x 54⅞ x 34¾ in. (40 x 139.1 x 88.2 cm)

PROVENANCE

Galerie Mougin, Paris

Acquired from the above, circa 2009

$ 15,000-20,000

130 LAURENCE MONTANO

DINING SUITE

circa 2009
comprising one dining table numbered 2 from an edition of 8 and four armchairs numbered 1 through 4 from an edition of 4
patinated bronze, glass, fabric upholstery
dining table monogrammed *LM* and numbered *2/8*
armchairs each monogrammed *LM* and respectively numbered *1/4*, *2/4*, *3/4* and *4/4*
dining table: 28½ in. (72.3 cm) high
56 in. (142.2 cm) diameter
armchairs: 35½ x 23 x 21 in. (90.1 x 58.4 x 53.3 cm) each

PROVENANCE

Galerie Mougin, Paris

Acquired from the above, circa 2009

$ 60,000-80,000

130

Kitchen

LOTS 131–144

131

132

131 GEORGES JOUVE

VASE

circa 1960
glazed earthenware
signed *Jouve* and with the artist's monogram on the underside
14⅝ in. (37 cm) high
6⅜ in. (16.2 cm) diameter

PROVENANCE

Rainbow Fine Art, New York

Acquired from the above

LITERATURE

Michael Faré, *Georges Jouve,* Paris, 1965, pp. 71 and 88 (for similar examples)

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve,* Paris, 2006, pp. 62-63, 102 and 150 (for similar examples)

$ 5,000-7,000

132 JEAN BESNARD

VASE

1932
glazed earthenware
incised *Jean/Besnard* and dated *1932*
6¼ in. (15.7 cm) high
7⅞ in. (19.8 cm) diameter

PROVENANCE

Magen H Gallery, New York

Acquired from the above, 2009

$ 2,000-3,000

133 JEAN BESNARD

FOOTED PLATTER

1926
glazed earthenware
signed *Jean Besnard* and dated *1926*
4⅞ in. (12.2 cm) high
19⅜ in. (49.2 cm) maximum diameter

PROVENANCE

Aguttes, Paris, September 30, 2009, lot 67

Acquired from the above

$ 3,000-5,000

133

134 GEORGES JOUVE

VIDE POCHE

circa 1950s
glazed earthenware
signed *Jouve* and with the artist's monogram on the underside
4⅜ in. (11.1 cm) high
15 in. (38.1 cm) maximum diameter

PROVENANCE

Galerie Jean-Louis Danant, Paris

Acquired from the above, 2010

$ 4,000-6,000

135 POL CHAMBOST

PITCHER

circa 1950s
glazed earthenware
15 in. (38.1 cm) high
4½ in. (11.4 cm) diameter

PROVENANCE

Magen H Gallery, New York

Acquired from the above, 2009

$ 3,000-5,000

136 DENYSE GATARD

VASE

circa 1950s
glazed stoneware
incised *DG*
13⅜ in. (34 cm) high
4⅜ in. (11.1 cm) diameter

PROVENANCE

Magen H Gallery, New York

Acquired from the above, 2009

$ 2,000-3,000

137 POL CHAMBOST

VASE

circa 1950s
glazed earthenware
numbered *2043* and impressed *Poterie/Pol Chambost/made in France*
12 in. (30.4 cm) high
7⅛ in. (18.2 cm) maximum diameter

PROVENANCE

Magen H Gallery, New York

Acquired from the above, 2009

$ 3,000-5,000

138 CARL FABERGÉ

A SET OF SILVER-GILT CAKE KNIVES AND FORKS

circa 1908-1917
comprising 24 pieces, including: 12 cake knives and 12 forks
with Neoclassical foliate handles
with original fitted wooden box
silver-gilt
marked *K. Fabergé* in Cyrillic under the Imperial Warrant, *CF* in Latin for export, 91 standard with London import marks
knife: 7 in. (17.8 cm) long

PROVENANCE

Gift from Robert H. Smith

$ 2,500-3,500

139 PUIFORCAT

A FRENCH SILVER "ROCHAMBEAU" FLATWARE SERVICE

20th Century
comprising 144 pieces, including: 18 dinner forks, 18 dinner knives, 18 fish forks, 18 salad forks, 18 salad knives, 18 dessert spoons, 18 table spoons and 18 coffee spoons
produced by Puiforcat, Paris
each stamped with maker's and control marks, the dinner knives stamped *Puiforcat* on stainless steel blades and stamped *FRANCE* with marks on guards
dinner knife: 9¾ in. (24.8 cm) long

PROVENANCE

Puiforcat, Paris

Acquired from the above

$ 12,000-18,000

140 PUIFORCAT

A FRENCH SILVER "ELYSEE" FLATWARE SERVICE

20th Century
comprising 75 pieces, including: 8 dinner forks, 8 dinner knives, 8 salad forks, 8 salad knives, 8 fish forks, 8 butter knives, 8 dessert spoons, 8 table spoons, 8 coffee spoons, 1 ladle, 1 serving fork (fish) and 1 large serving spoon
with original Puiforcat bags
produced by Puiforcat, Paris
with maker's and control marks, the knives also stamped *Puiforcat* on stainless steel blades and stamped *FRANCE* with marks on the guards
dinner knife: 10 in. (25.4 cm) long

PROVENANCE

Puiforcat, Paris

Acquired directly from the above

$ 7,000-10,000

141 GEORGE JENSEN

A DANISH SILVER FOUR-PIECE "COSMOS" TEA AND COFFEE SET WITH SIMILAR TRAY NO. 2E

circa 1904-1905
designed by John Rohde
tray designed by Georg Jensen
comprising 5 pieces, including: a coffee pot, tea pot, creamer, sugar bowl and tray in the "Blossom" pattern (design no. 2E)
silver, ebonized wood
tray: 22½ in. (57.2 cm) long over handles

PROVENANCE

Georg Jensen, New York

Acquired from the above

$ 7,000-10,000

142 GEORGE JENSEN

A DANISH SILVER THREE-PIECE ASSEMBLED COFFEE SET WITH SIMILAR TRAY

designed 1935, cast circa 1940; the tray designed 1927, cast circa 1933
designed by Johan Rohde and Gustav Pederson
comprising 4 pieces, including: a coffee pot, sugar bowl and creamer (design no. 771) with oval tray (design no. 506)
each marked on bottom base
tray: 14¾ in. (37.5 cm) long over handles

PROVENANCE

The Silver Fund, Aspen

Acquired from the above

$ 5,000-7,000

143 **HEMMERLE**
THREE FLOWER POTS

circa 2011
comprising two large and one small flower pot *(not illustrated)*
frosted rock crystal
3¾ in. (9.5 cm) high each
4½ in. (11.4 cm) diameter each

PROVENANCE

Hemmerle, Munich

Acquired from the above, 2011

$ 1,000-1,500

144 **HEMMERLE**
SIX FLOWER POTS

contemporary
comprising three large and three small flower pots *(not illustrated)*
patinated iron
each impressed *HEMMERLE*
large: 5½ in. (13.9 cm) high each
6½ in. (16.5 cm) diameter each
small: 4 in. (10.1 cm) high each
4½ in. (11.4 cm) diameter each

PROVENANCE

Hemmerle, Munich

Acquired from the above

$ 1,500-2,000

143

144

SESSION II

2 PM | LOTS 201-256

Jewels by Hemmerle

We are known for our unique creations characterised by innovative material combinations and a dedication to craftsmanship and quality, and in our 127-year history, we have aimed to challenge ourselves creatively, striving for a timelessness in our work that endures. It is a rare opportunity having such a vibrant collection of our jewels presented together at auction and hand-picked by a discerning eye for the unusual and the eclectic. Michelle Smith, a long-standing friend of Hemmerle, had a true appreciation for the craft and a keen eye for art and design, defined by an understated, unique perspective and elegance. These creations offer a great insight into our creativity over the decades and form part of the growing appreciation of collectible jewellery as an art form.

CHRISTIAN AND YASMIN HEMMERLE

201

202

201 HEMMERLE

ALUMINUM AND FANCY DEEP BROWNISH GREENISH YELLOW DIAMOND RING

centering an oval-shaped Fancy Deep Brownish Greenish Yellow diamond weighing 8.44 carats, bezel-set in a green anodized aluminum mounting
together with signed box
signed Hemmerle, with maker's mark
size 9

This lot is accompanied by a copy of GIA report no. 6167502489, dated May 7, 2015, stating the diamond is Fancy Deep Brownish Greenish Yellow, Natural Color, SI1 clarity.

$ 35,000-45,000

202 HEMMERLE

PAIR OF ANCIENT COIN AND COLORED DIAMOND PENDANT-EARCLIPS

suspending two ancient bronze coins, one depicting Augustus (80-81 AD), the other Vespasian (77-78 AD), within brushed copper frames, from domed surmounts reverse-set with round diamonds of green and brown hue fitted with posts
together with signed box
signed Hemmerle, with maker's marks

Please note that the diamonds of green and brown hue have not been tested for natural origin of color.

$ 25,000-35,000

203 HEMMERLE

PAIR OF BRASS AND COLORED DIAMOND PENDANT-EARCLIPS

suspending brass pendants designed as stylized pinecones, the surmounts set with round diamonds of green hue
together with signed box
signed Hemmerle, with maker's mark

Please note that the diamonds of green hue have not been tested for natural origin of color.

$ 15,000-25,000

203

204 HEMMERLE

PAIR OF COPPER AND TOURMALINE PENDANT-EARCLIPS

the surmounts bezel-set with round green tourmalines weighing 9.36 and 7.12 carats, suspending oblong copper pendants
together with signed box
signed Hemmerle, with maker's marks

$ 15,000-25,000

205 HEMMERLE

PAIR OF WOOD AND GARNET PENDANT-EARCLIPS

the tops pavé-set with round orange and red garnets, suspending two wood beads
together with signed box
wood, silver, garnet, gold
signed Hemmerle, with maker's mark

Please note this property cannot be shipped internationally due to endangered species materials.

◉ **$ 12,000-18,000**

204

205

206

207

206 HEMMERLE

PAIR OF COPPER AND COLORED DIAMOND RINGS

the bezel-set oval-shaped diamonds of brown hue weighing approximately 2.20 and 2.25 carats, within brushed copper mountings
together with two signed boxes
signed Hemmerle, with maker's mark
size 4¾

Please note that the diamonds of brown hue have not been tested for natural origin of color.

$ 25,000-35,000

207 HEMMERLE

PAIR OF COPPER AND CARNELIAN PENDANT-EARCLIPS

the button-shaped copper surmounts suspending two oval-shaped carnelian intaglios, one depicting an eagle and one depicting a lion, each with a monogram
together with signed box
signed Hemmerle, with maker's mark

$ 20,000-30,000

208

208 HEMMERLE

BRONZE AND FOSSILIZED SEA URCHIN NECKLACE

composed of 18 sea urchins measuring approximately 30.0 to 27.4 mm, bezel-set within bronze and gold mountings
together with signed pouch
signed Hemmerle, with maker's mark
21½ in. (54.6 cm) long

Please note that this property cannot be shipped internationally due to endangered species materials

◉ **$ 15,000-25,000**

209

210

211

209 HEMMERLE

BRASS, WOOD, PERIDOT, AND TOURMALINE CUFF-BRACELET

the hinged cuff composed of two wood sections, the terminals featuring an oval-shaped green tourmaline weighing 38.18 carats and a peridot weighing 35.55 carats, within brass frames
with signed pouch
unsigned
6 in. (15.2 cm) internal circumference

This lot is accompanied by a Certificate of Authenticity from Hemmerle.

Please note this property cannot be shipped internationally due to endangered species materials.

⊙ **$ 40,000-60,000**

210 HEMMERLE

PAIR OF YELLOW SAPPHIRE AND EMERALD EARCLIPS

of stylized hoop design, set with three rows of buff-top yellow sapphires, accented by two rows of round emeralds
together with signed box
signed Hemmerle with maker's mark

$ 30,000-50,000

211 HEMMERLE

WOOD, AMBER AND COLORED DIAMOND NECKLACE

composed of 24 wood beads and 22 unpolished amber beads, measuring approximately 27.0 to 15.6 mm, the boule-shaped clasp pavé-set with round diamonds of brown and green hue
together with signed pouch
signed Hemmerle, with maker's mark
39 in. (99 cm) long

Please note that the diamonds of brown and green hue have not been tested for natural origin of color.

Please note this property cannot be shipped internationally due to endangered species materials.

⊙ **$ 10,000-15,000**

212

213

212 **HEMMERLE**

COPPER AND GARNET RING

featuring a bezel-set square emerald-cut spessartine garnet, accented by copper boules
together with signed box
with maker's mark for Hemmerle
size 8½

$ 20,000-30,000

213 **HEMMERLE**

PAIR OF COPPER, TOPAZ AND COLORED DIAMOND PENDANT-EARCLIPS

each suspending a pear-shaped topaz, topped by two round diamonds of brown hue, mounted in brushed copper
together with signed box
signed Hemmerle, with maker's marks

Please note that the diamonds of brown hue have not been tested for natural origin of color.

$ 30,000-50,000

214

215

214 HEMMERLE

WOOD AND COLORED DIAMOND CUFF-BRACELET

the hinged cuff composed of two wood sections, the terminals pavé-set with round diamonds of brown and grey hue
together with signed pouch
colored diamonds, wood, gold
signed Hemmerle, with maker's mark
6 in. (15.2 cm) internal circumference

Please note that the diamonds of brown and grey hue have not been tested for natural origin of color.

Please note this property cannot be shipped internationally due to endangered species materials.

⊙ **$ 30,000-50,000**

215 HEMMERLE

PAIR OF COLORED DIAMOND AND GEM-SET PENDANT-EARCLIPS

the surmounts designed as clusters of reverse-set round diamonds of yellow, brown, orange and green hues, suspending pendants with interwoven peridot, carnelian and smoky quartz beads
together with signed box and fitted with posts
signed Hemmerle, with maker's marks

Please note that the diamonds of yellow, brown, orange and green hue have not been tested for natural origin of color.

$ 20,000-30,000

216 HEMMERLE

ANTIQUE WALRUS TEETH AND QUARTZ BEAD NECKLACE

composed of 17 antique walrus teeth, alternating with large beads composed of interwoven knitted quartz and carnelian beads
together with signed pouch
unsigned
40 in. (101.6 cm) internal circumference

This lot is accompanied by a Certificate of Authenticity from Hemmerle.

Please note this property cannot be shipped internationally due to endangered species materials.

⊙ **$ 15,000-25,000**

216

217

218

217 HEMMERLE

BRONZE AND COLORED DIAMOND RING

featuring a cushion-cut Light Yellowish Brown diamond weighing 8.05 carats, within a brushed bronze mounting
together with signed box
signed Hemmerle, with maker's mark
size 8¾

This lot is accompanied by SSEF report no. 99362 dated April 18, 2018 stating that the diamond is Light Yellowish Brown, Natural Color, VS1 clarity.

$ 50,000-75,000

218 HEMMERLE

PAIR OF COPPER AND DIAMOND EARSTUDS

the two old European-cut diamonds weighing 8.81 and 8.80 carats, bezel-set within copper mountings
together with signed box
signed Hemmerle, with maker's mark

This lot is accompanied by copies of two GIA reports:

No. 2135991289 dated October 18, 2011 stating that the diamond weighing 8.81 carats is M color, VS2 clarity.

No. 1132991299 dated October 18, 2011 stating that the diamond weighing 8.80 carats is M color, SI1 clarity.

$ 100,000-150,000

219 HEMMERLE

CULTURED PEARL, DIAMOND AND 'ISAR RIVER' PEBBLE NECKLACE AND PAIR OF EARCLIPS

the double strand composed of 104 pale golden cultured pearls measuring approximately 15.0 to 11.0 mm, completed by a square 'Isar River' pebble clasp set with a rose-cut diamond weighing 4.25 carats; the matching earclips composed of two circular 'Isar River' pebbles
together with signed pouch and box
each signed Hemmerle, with maker's marks
necklace 26 in. (66 cm) long

$ 30,000-50,000

219

August 1950. It is the middle of a Parisian summer when Suzanne Belperron imagined and ultimately delivered this brooch to one of her most loyal clients. Designed as a symphony of green – from the tenderness of olivine to the depth of tourmaline and the softness of peridot – this jewel illustrates the freshness of a lush forest, at once shaded and sun dappled. A subtle play of light amongst its stones along with a diversity of shapes and cuts imbues the brooch with an edge at once highly modernist and timeless. Such a distillation of style, as elegant as it is refined, is the inimitable signature of Suzanne Belperron.

OLIVIER BAROIN

220

220 SUZANNE BELPERRON

GOLD AND GEM-SET CLIP-BROOCH, FRANCE

1950
of stylized foliage design, set with variously cut peridot, green tourmaline and olivine
with French assay mark and maker's marks

LITERATURE

Suzanne Belperron by Sylvie Raulet and Olivier Baroin, Antique Collectors' Club, Bibliotheque des Arts, 2011, page 176.

This lot is accompanied by a copy of a Certificate of Authenticity from Olivier Baroin.

$ 30,000-50,000

Iconic Gold Jewels

BY VAN CLEEF & ARPELS AND CARTIER

221

222

221 VAN CLEEF & ARPELS

GOLD AND DIAMOND BRACELET, FRANCE

circa 1955
composed of four ropetwist chains, terminating in tassels capped by single-cut diamonds, the clasp set with a row of old European-cut diamonds, gross weight approximately 102 dwts
signed Van Cleef & Arpels, numbered 63.236, with French assay and workshop marks
length adjustable

$ 20,000-30,000

223

222 VAN CLEEF & ARPELS

PAIR OF GOLD AND DIAMOND EARCLIPS AND CLIP-BROOCH, FRANCE

circa 1955
of stylized floral design, centering clusters of round diamonds, further bordered by round diamonds, total gross weight approximately 25 dwts, the earclips with retractable fittings for wear as clips
signed VCA
earclips numbered 91.634 with French assay and partial workshop marks
clip-brooch numbered 96345 with French assay marks

$ 20,000-30,000

224

223 VAN CLEEF & ARPELS

GOLD, DIAMOND AND ENAMEL 'LUDO HEXAGONE' BRACELET, FRANCE

circa 1937
designed as a flexible band of hexagonal-shaped links, each centering a single-cut diamond, the arched clasp set with three rows of old European-cut diamonds, bordered with black enamel, gross weight approximately 72 dwts
signed Van Cleef & Arpels, numbered 44624, with French assay and workshop marks
7 in. (2.7 cm) long

LITERATURE

An identical example can be found in *Van Cleef & Arpels The Art of High Jewelry* by Évelyne Possémé, page 94.

$ 60,000-80,000

224 VAN CLEEF & ARPELS

GOLD AND DIAMOND 'LUDO HEXAGONE' CLIP, FRANCE

circa 1937
designed as a stylized buckle of hexagonal-shaped links, each centering a single-cut diamond, the arched clasp set with rows of old European, round and old mine-cut diamonds, gross weight approximately 18 dwts
signed Van Cleef & Arpels, numbered 49682, with French workshop and assay marks

LITERATURE

A similar example can be found in *Van Cleef & Arpels The Art of High Jewelry* by Évelyne Possémé, page 94.

$ 10,000-15,000

225 VAN CLEEF & ARPELS

GOLD AND DIAMOND BRACELET, FRANCE

circa 1955
composed of reeded gold arched links, decorated with a chevron pattern of round diamonds, gross weight approximately 63 dwts
signed Van Cleef & Arpels, Made in France, numbered 31022, with French export mark
7 in. (2.7 cm) long

LITERATURE

A similar example can be found in *Van Cleef & Arpels The Art of High Jewelry* by Évelyne Possémé, page 169.

$ 20,000-30,000

226 RENÉ BOIVIN

PAIR OF GOLD AND AQUAMARINE 'FISHSCALE' EARCLIPS, FRANCE

circa 1950
designed as half-hoops of round aquamarines in tiered bezel settings, with retractable fittings for wear as clips
signed René Boivin, with French workshop and assay marks

LITERATURE

A similar example can be found in *René Boivin Jeweller* by Françoise Cailles, page 283.

$ 10,000-15,000

226

225

227

227 VAN CLEEF & ARPELS

GOLD AND DIAMOND NECKLACE-BRACELET COMBINATION, FRANCE

1974
the textured gold oval link necklace and matching pendant decorated throughout with round and single-cut diamonds, gross weight approximately 125 dwts
signed Van Cleef & Arpels Made in France, numbered NY44653-1
24¼ in. (61.5 cm) long
detaches into 7½-inch (19 cm) and 19⅞-inch (50.4 cm) segments

This lot is accompanied by a copy of a Certificate of Authenticity from Van Cleef & Arpels.

$ 40,000-60,000

228

228 VAN CLEEF & ARPELS

PAIR OF GOLD AND DIAMOND 'SNOWFLAKE' CLIP-BROOCHES, FRANCE

designed as gold snowflakes, accented by round diamonds, total gross weight approximately 28 dwts
signed Van Cleef & Arpels, Made in France, with French assay and workshop marks

LITERATURE

Brooches of similar design can be found in *Van Cleef & Arpels The Art of High Jewelry* by Évelyne Possémé, page 51.

$ 20,000-30,000

229 VAN CLEEF & ARPELS

GOLD, CULTURED PEARL AND DIAMOND NECKLACE-BRACELET COMBINATION

circa 1970
composed of a long ropetwist polished gold chain, decorated with 16 baroque cultured pearls, suspending a detachable pendant of tassel design, accented throughout with round diamonds, gross weight approximately 195 dwts
signed Van Cleef & Arpels numbered N.Y.41474
pendant signed V.C.&A. numbered 41474
25 in. (63.5 cm) long
chain detachable into 8-inch (20.3 cm) and 17-inch (43.2 cm) segments for a variety of wear

LITERATURE

An identical example can be found in *Set in Style: The Jewelry of Van Cleef & Arpels* by Sarah D. Coffin, page 68.

$ 30,000-50,000

230

229

230 CARTIER

PAIR OF GOLD AND DIAMOND BRACELETS, FRANCE

circa 1945
composed of curb links, accented with single-cut and round diamonds, total gross weight approximately 96 dwts
signed Cartier Paris, numbered 08205 and 011753, with French assay and workshop marks
8½ in. (21.5 cm) long, can be combined for wear as a necklace

$ 20,000-30,000

231 VAN CLEEF & ARPELS

PAIR OF GOLD BRACELETS, FRANCE

circa 1975
composed of hook-form links, total gross weight approximately 140 dwts
signed Van Cleef & Arpels, numbered 56612 and 56613, with French assay and workshop marks
$9\frac{3}{8}$ in. (23.8 cm) long, can be combined for wear as a necklace measuring $18\frac{1}{4}$ inches (46.3 cm)

$ 20,000-30,000

231

232

232 VAN CLEEF & ARPELS

GOLD AND DIAMOND SAUTOIR

1970
composed of a series of sculpted gold lion head motifs, each with a bezel-set round diamond in its mouth and round diamond eyes, spaced by textured gold links further adorned with round diamonds, gross weight approximately 227 dwts
signed Van Cleef & Arpels, numbered NY 41676
27 in. (10.6 cm) long

This lot is accompanied by a copy of a Certificate of Authenticity from Van Cleef & Arpels.

$ 40,000-60,000

233 TWO GOLD BRACELETS, FRANCE, ONE BY CARTIER

circa 1949
each *tubogas*-style bracelet decorated with articulated clusters of polished gold spheres of various sizes, total gross weight approximately 187 dwts
one signed Cartier Paris, the other unsigned
both with French assay and workshop marks
one bracelet: 7¼ in. (18.4 cm) long
the other: 6½ in. (16.5 cm) long

LITERATURE

A similar example can be found in *Amazing Cartier Jewelry Design since 1937* by Nadine Coleno, page 155.

$ 35,000-55,000

233

234

234 VAN CLEEF & ARPELS

GOLD NECKLACE-BRACELET COMBINATION

1972
composed of a long textured gold chain, suspending a detachable pendant of door knocker design, gross weight approximately 217 dwts
signed V.C.&A
pendant numbered 16v286-5
bracelets numbered 2v61568, 2v615-69, and 2v615-70 and attachment numbered 2v615-71
30 in. (76.2 cm) long, chain detaches into 4 segments for a variety of wear

This lot is accompanied by a copy of a Certificate of Authenticity from Van Cleef & Arpels.

$ 30,000-50,000

235 CARTIER

FIVE GOLD BANGLE-BRACELETS

comprising: three gold bangle-bracelets composed of ropetwist and gold wire-designs, gross weight approximately 63 dwts; two polished gold bangle-bracelets with gold wire-designs, gross weight approximately 60 dwts
each signed Cartier
one numbered 16488, another indistinctly numbered 16491
8 in. (20.3 cm) internal circumference each

$ 15,000-20,000

235

236

236 VAN CLEEF & ARPELS

GOLD AND DIAMOND 'CHEVALERIE' NECKLACE-BRACELET COMBINATION AND PAIR OF EARCLIPS

circa 1970
comprising a necklace composed of textured gold links, decorated with round diamonds, suspending a detachable pendant of interlocking design, total gross weight approximately 167 dwts and a pair of earclips of similar design, gross weight approximately 23 dwts
Each segment of the necklace-bracelet signed VCA and numbered respectively NY46329, NY46329, 171H-13 and 171H-19
the pendant signed V.C.&A., numbered 43386
the earclips signed V.C. & A., numbered NY47456, with French assay marks
the necklace-bracelet: 24¼ in. (61.5 cm) long, with 3 detachable segments measuring 7¾ in. (19.6 cm) each and one segment measuring 2¾ in. (6.9 cm)

This lot is accompanied by a copy of a Certificate of Authenticity from Van Cleef & Arpels.

$ 40,000-60,000

237

237 VAN CLEEF & ARPELS

PAIR OF GOLD EARCLIPS, FRANCE

circa 1970
of lunar inspiration, total gross weight
approximately 38 dwts
signed V.C & A., numbered 3V587.18,
with French assay mark

LITERATURE

An identical example can be found in
Van Cleef & Arpels The Art of High Jewelry
by Évelyne Possémé, page 205.

$ 6,000-8,000

238 VAN CLEEF & ARPELS

PAIR OF GOLD 'MANCHETTE' CUFF-BRACELETS

comprising two cuff-bracelets of hammered free-form design, gross weight approximately approximately 103 and 105 dwts
together with fitted and signed box
signed Van Cleef & Arpels, numbered JB030357 and JB105007, with Swiss hallmark and maker's marks
5¼ in. (13.3 cm) internal circumference

A pair of similar 'Manchette' cuffs by Van Cleef & Arpels was offered in *Jewelry from the Estate of Jacqueline Kennedy Onassis,* Sotheby's New York, April 24-25, 1996, lot 451.

$ 40,000-60,000

These cuff-bracelets in the Etruscan style illustrate how successfully the designers of Van Cleef & Arpels were able to blend the old and new. Exotic themes were a constant source of inspiration for the Arpels family resulting from extensive foreign travel and the ever increasing number of international clients. The cuff-bracelets offered here, although inspired by the hammered gold work of an ancient culture, are thoroughly modern in design and typical of the bold sculptural jewels of the 1970s.

238

'Monete' Collection

BY BULGARI

239

240

241

242

239 BULGARI

THREE-COLOR GOLD AND ANTIQUE COIN 'MONETE' BRACELET

designed as a wide gold *tubogas* band, bezel-set to the front with an antique bronze coin depicting Roman Emperor Maximinus I, on the front, and Pax, Roman goddess of peace, on the reverse, the bezel reverse inscribed 'Roma-Maximinus I 235-238', gross weight approximately 81 dwts
together with signed pouch
signed Bulgari, with Italian assay and registry marks
6⅞ in. (2.7 cm) long

$ 15,000-20,000

240 BULGARI

GOLD AND ANTIQUE COIN 'MONETE' BRACELET

Designed as a wide gold *tubogas* band, bezel-set to the front with an antique bronze coin depicting Roman Emperor Constantine the Great, on the front, and Ceres, Roman goddess of agriculture, on the reverse, the bezel reverse inscribed 'Roma-Constantinus I AVG. 307-337', gross weight approximately 77 dwts
together with signed pouch
signed Bulgari, with Italian assay and registry marks
7⅛ in. (2.8 cm) long

$ 10,000-15,000

241 BULGARI

PAIR OF GOLD AND ANTIQUE COIN 'MONETE' EARCLIPS

each bezel-set with antique coins depicting Alexander the Great, on the front, and Zeus, King of Gods, on the reverse, the bezel reverse inscribed 'Alexander III the Great 336-323 B.C.', total gross weight approximately 28 dwts
together with signed pouch
signed Bulgari, with Italian assay and registry marks

$ 3,000-5,000

242 BULGARI

GOLD AND ANTIQUE COIN 'MONETE' NECKLACE

the curb link chain set at intervals with eight antique coins within octagonal frames, depicting Roman Empress Julia Domna, on the front, and Pax, Roman goddess of peace, on the reverse, each bezel reverse inscribed 'Roman Empire - Julia Domna - Denarius - 217 AD', gross weight approximately 127 dwts
together with signed pouch
signed *Bulgari*
31¼ in. (12.3 cm) long

$ 15,000-20,000

243

244

245

243 GRAFF

CULTURED PEARL AND DIAMOND NECKLACE

composed of 98 gray cultured pearls measuring from approximately 17.7 to 12.1 mm, completed by a boule-shaped clasp set with round diamonds together with signed pouch
signed Graff and numbered 5674
55¼ in. (21.7 cm) long

$ 40,000-60,000

244 GRAFF

PAIR OF DIAMOND EARCLIPS

designed as hoops, channel-set with baguette diamonds, bordered by round diamonds
fitted with posts
signed Graff and numbered 11093

$ 40,000-60,000

245 GRAFF

PAIR OF DIAMOND EARCLIPS

the hoops pavé-set with numerous round diamonds
fitted with posts
together with signed pouch
signed Graff and numbered 4797

$ 35,000-55,000

246

246 PAIR OF DIAMOND AND COLORED DIAMOND EARCLIPS

designed as a pair of shooting stars, set with round diamonds of yellow hue, accented with triangle-shaped diamonds, further decorated with baguette diamonds
signed David Webb

Please note that the diamonds of yellow hue have not been tested for natural origin of color.

$ 40,000-60,000

247 GRAFF

CULTURED PEARL AND DIAMOND NECKLACE

composed of 35 graduated gray cultured pearls measuring from approximately 17.6 to 12.1 mm, completed by a boule-shaped clasp set with round diamonds
together with signed pouch
signed Graff and numbered 5667
20 in. (50.8 cm) long

$ 20,000-30,000

247

248

249

248 DIAMOND, COLORED DIAMOND AND SAPPHIRE RING

of stylized floral design, featuring two old European-cut diamonds, one of yellow hue, a round Fancy Brownish Pink diamond, and a cushion-cut sapphire, accented by single and rose-cut diamonds
size 5¾

This lot is accompanied by GIA report no. 6214496231 dated March 5, 2021 stating that the round diamond weighing 1.60 carats is Fancy Brownish Pink, Natural Color, I2 clarity

Please note that the diamond of yellow hue has not been tested for natural origin of color.

$ 30,000-50,000

249 DIAMOND LONGCHAIN

Designed as a line of spectacle-set round diamonds
80½ in. (31.6 cm) long

$ 60,000-80,000

I look at historic European jewellery but I also look at costume jewellery past and present. I am inspired by Moghul jewels from India, African tribal jewellery, the exquisite craft of traditional Asian jewellery and by shapes, forms, patterns and prints, flowers and animals. So many different things I see around me inspire me.

LAURENCE GRAFF

250

251

252

253

250 PAIR OF DIAMOND EARSTUDS

set with two square emerald-cut diamonds weighing 4.04 and 4.01 carats, the mountings accented with single-cut diamonds

This lot is accompanied by copies of two GIA reports:

No. 12348502 dated January 7, 2003 stating that the diamond weighing 4.04 carats is G color, VS1 clarity.

No. 12159125 dated August 13, 2002 stating that the diamond weighing 4.01 carats is G color, VS1 clarity.

$ 100,000-150,000

251 GRAFF

DIAMOND 'WAVE' PENDANT-NECKLACE

suspending a circular pendant featuring a wave motif pavé-set with numerous round diamonds, suspended from a necklace further set with round diamonds
together with signed pouch
signed Graff and numbered GN6793
30⅜ in. (11.9 cm) long, chain detaches into 15⅞-inch (40.3 cm) and 14½-inch (36.8 cm) segments

$ 65,000-85,000

252 GRAFF

PAIR OF DIAMOND AND COLORED DIAMOND 'GYPSY' PENDANT-EARCLIPS

the stylized hoops suspending graduated fringes, set with numerous round, baguette, pear and marquise-shaped diamonds, further decorated with round diamonds of pink hue,
one diamond missing
fitted with posts
signed Graff and numbered 7920

Please note that the diamonds of pink hue have not been tested for natural origin of color.

$ 60,000-80,000

253 GRAFF

PAIR OF DIAMOND PENDANT-EARCLIPS

of floral design, the circular pendants set throughout with round diamonds
together with signed pouch
signed Graff and numbered GE22018

$ 25,000-35,000

254

254 VAN CLEEF & ARPELS

PAIR OF DIAMOND CLIPS, FRANCE

circa 1925
of baton design with twin scroll motifs, set with old European, old mine and single-cut diamonds, accented by baguette diamonds, *can be attached for wear as a double clip*
signed Van Cleef & Arpels, with French assay and partial workshop marks

$ 30,000-50,000

255 CARTIER

PAIR OF DIAMOND CLIPS

circa 1925
of geometric design, set with old European and single-cut diamonds, accented by baguette diamonds
one signed Cartier, London

$ 20,000-30,000

256 RUBEL FRÈRES

DIAMOND CLIP, FRANCE

circa 1930
of scroll design, set with round and old European-cut diamonds, accented by baguette and tapered baguette diamonds
with French assay and maker's marks

$ 30,000-50,000

256

255

END OF SALE

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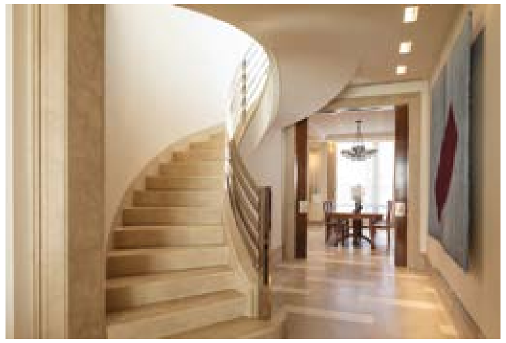
The Penthouse

THE BESPOKE RESIDENCE OF MICHELLE SMITH

Prominently positioned within The Residences at The Ritz-Carlton Georgetown, with breathtaking views overlooking the Potomac River, Penthouse 2C has been curated for the most discerning tastes. This exquisite property offers over 6,400 square feet of living space designed for sophisticated living and entertaining.

The foyer introduces the residence with carved French Limestone moldings accented by solid rosewood doors and sterling silver casings. The expansive and light-filled living room features unobstructed views of the Kennedy Center, Roosevelt Island, and the Georgetown waterfront.



A dramatic curved limestone staircase with a sterling silver balustrade leads to the second level living space and an expansive rooftop terrace with views of the Washington Monument and beyond. On the main level, the spacious primary suite includes a sitting area, private terrace, a gracious dressing room and a spa bath replete with imported Namibia marble. Two additional bedrooms, three full bathrooms, separate quarters for staff, a private gym, plus the impeccable services and amenities of the Ritz-Carlton complete this exceptional offering. Penthouse 2C is unquestionably the finest penthouse residence to be offered in the history of Washington, DC.

Offered at $18,000,000 (USD)

Learn more about this offering at **penthouse2C.com**

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By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via an Online Platform** Sotheby's may offer clients the opportunity to bid on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available for selected sales. By participating in a sale via any of the Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer deter-mines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he deter-mines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** On the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Sotheby's New York office is currently open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the auction. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the

date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our com-missions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether by agent, order or absentee bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain he right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping Neither we nor our vendors are responsible for the acts or omissions in our or our vendors' packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website and other online platforms. Online and telephone bids may be recorded.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the initial lot heading immediately following the lot number in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the initial lot heading immediately following the lot number and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than the Authorship appearing in the initial lot heading immediately following the lot number and subject to the exclusions below. For the avoidance of doubt, any property designation related to the seller of the property that may appear below the lot number is not deemed a heading for purposes of the Guarantee.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable buyer's premium and overhead premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Authorship in the initial lot heading immediately following the lot number, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium and overhead premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any special, punitive, incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive push notification (if enabled on your device) indicating whether you have won or lost each lot on which you have placed a bid.

Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and would receive notification via email or push notification, if enabled on your device.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and other applicable charges, and all applicable taxes. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and any other applicable charges, and applicable taxes.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves
Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ **Guaranteed Property**
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ **Property in which Sotheby's has an Ownership Interest**
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⋑ **Irrevocable Bids**
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ **Interested Parties**
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale Is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale Is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

⦿ **Restricted Materials**
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ **Monumental**
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot
In order to bid on "Premium Lots" (in print catalogue or ✧ in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ **US Import Tariff**
Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing by appointment only at our New York premises, or such other location as we may indicate from time to time. You can schedule a viewing as indicated on our website.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person IIn person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

Absentee Bidding In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. If you do not wish to bid online during the live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

Advance Bidding For certain sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The buyer's premium and the overhead premium will be the amounts stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue. Please note that Sotheby's New York office is open on a limited basis by appointment only.

Payment by Check Sotheby's New York office is open on a limited basis by appointment only. During such time, Sotheby's cannot accept payment by check (including, but not limited to, personal, certified, banker's draft or cashier's checks).

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we require that you telephone ahead for an appointment.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Important Notice to Purchasers
Sotheby's New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

Regarding Jewelry Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. However, the absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. Sotheby's will be pleased to offer condition reports of the lots to potential purchasers. Please call the jewelry representatives as set forth in the front of the catalogue.

Any gemological terms used in the catalogue have the same meanings as set forth in the Federal Trade Commission's guides for the jewelry, precious metals and pewter industries. A copy of these guidelines is available from Sotheby's upon request.

Regarding Diamonds Sotheby's shares the concerns expressed by the United Nations Security Council with respect to uncut diamonds potentially coming from Angola and Sierra Leone. We will comply fully with any obligations imposed in connection with the Security Council's resolutions regarding these matters.

Treatment and Condition of Gemstones
Traditionally, gemstones have been treated by a variety of techniques to enhance color and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve color and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones.

Although it is widely believed that heat treatments are permanent, purchasers should assume that any treatment may not be permanent in nature and that over time special care of the stone may be required. Prospective purchasers are reminded that, unless the catalogue description specifically states that a stone is natural, we have assumed that some form of treatment may have been used and that such treatment may not be permanent. Our presale estimates reflect this assumption.

To the extent that Sotheby's has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by potential purchasers. Available reports from internationally recognized gemological laboratories will be noted in the description of the item. New forms of treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment.

References in the catalogue descriptions to certificates or reports issued by gemological laboratories are included only for the information of bidders and Sotheby's accepts no responsibility for the accuracy, terms or information contained in such certificates or reports.

Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. However, the absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. Sotheby's will be pleased to offer condition reports on all lots of the sale to potential purchasers. Please call the jewelry representatives set forth in the front of the catalogue.

Gemological Certificates and Reports
References in the catalogue descriptions to certificates or reports issued by gemological laboratories are provided only for the information of bidders, and Sotheby's does not guarantee and accepts no responsibility for the accuracy, terms or information contained in such certificates or reports. Please also note that laboratories may differ in their assessment of a gemstone (including its origin and presence, type and extent of treatments) and their certificates or reports may contain different results.

Certificates of Authenticity Various manufacturers may not issue certificates of authenticity upon request. Except as specifically noted in the catalogue, Sotheby's will not be required to furnish the purchaser with a certificate of authenticity from the manufacturer at any time. Unless the requirements for a rescission of the sale under the Terms of Guarantee are satisfied, the failure of a manufacturer to issue a certificate will not constitute grounds to rescind the sale.

Country of Origin While Sotheby's attempts to obtain accurate information on the country of origin of the gemstones, in accordance with paragraph 1 of the Conditions of Sale, Sotheby's does not guarantee the correctness of the catalogue or other description of the gemstones including the country of origin.

Stone Weights Weights of stones printed in the catalogue and preceded by the words "stated to be," "about" or "approximately" are not guaranteed by Sotheby's. Prospective buyers are reminded that all lots are sold as shown.

Regarding Condition of Watches
Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the move ment, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair. Watches in water-resistant cases have no warranties that are made that the watches are currently water-resistant. Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all of the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Payments and Pick-Up All payments to be made at Client Accounting, 1334 York Avenue. See below for dates and times.

Pick-Up: From the Jewelry Department, 6th Floor, 1334 York Avenue.

Important Notice Regarding Packing
As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Notice Regarding Burmese Jadeite
Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Notice Regarding Endangered Species
⦿ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Clocks and Watches Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Important Notice to Prospective Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at + 1 212 606 7213.

Important Notice for Furniture
As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7332.

Important Notice for Ceramics
The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

Important Notice Regarding Upholstery
Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu-Mounted Marquetry commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

L ouis XV Style Ormolu-Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY
This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

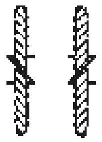
GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

A Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as con-sistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:
H - Horizontal
V - Vertical
S - Clockwise direction of spin
Z - Counter-clockwise direction of spin
Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

GLOSSARY FOR PHOTOGRAPHS

Name of Artist Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same photographer or author. While every reasonable effort has been made to provide accurate descriptions or dates, the Terms of Guarantee do not extend to any descriptive information.

Titles Generally accepted titles for photographs have been put in quotation marks; in other cases, descriptive titles have been used.

Prints An early print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. The distinction between an early print and a print done considerably later would be expressed as follows, with the date referring to the production of the negative: 1901 (for an early print); 1901, printed later (for a later print)

The approximate date, year, or decade of a positive print is given when possible, based on Sotheby's knowledge of the history of the photograph, its provenance, and our visual assessment of the photograph's physical charac-teristics. However, in accordance with the Conditions of Sale, Sotheby's does not guarantee the printing date of a photograph. Sotheby's also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

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Framing Photographs described as framed are sold in the frames in which they have been offered. Sotheby's does not take responsibility for the appearance of the frames or for their conformity to proper standards of conservation.

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LOT 17